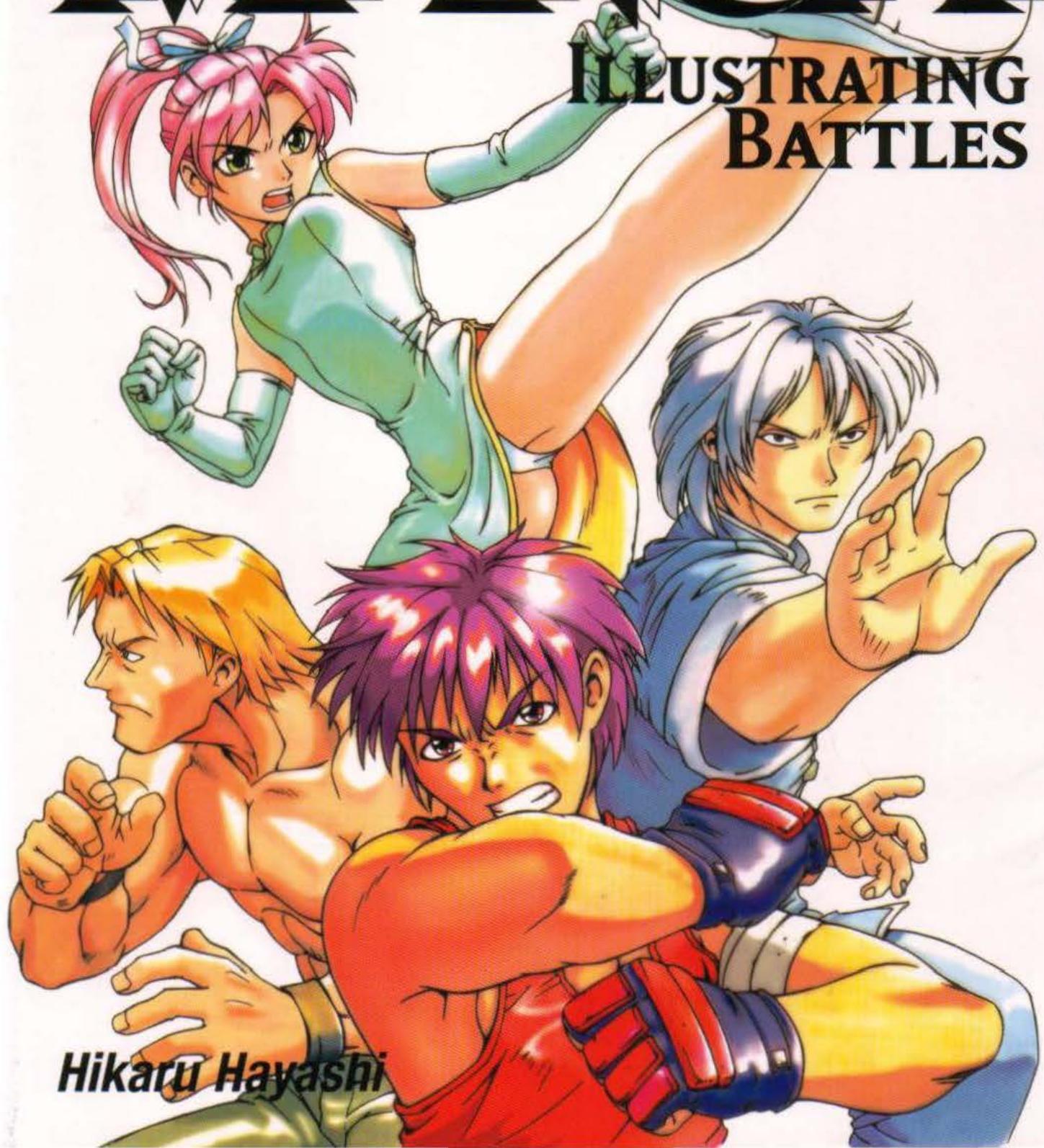


HOW TO DRAW **MANGA**

ILLUSTRATING
BATTLES



Hikaru Hayashi

HOW TO DRAW **MANGA** ILLUSTRATING **BATTLES**



TABLE OF CONTENTS

Chapter 1 - Drawing Fighting Scenes Theory	5
How to Show Force	6
1. Using a Crescendo (<) Mark	6
2. Using Close-ups	7
3. Conveying the Sensation of Speed	8
4. Expressing Hairstyles	9
5. Looking at the Opponent - Line of Sight	10
6. Using Larger Frames	11
7. "Attacked-characters" are the Conclusive Factor in Free-for-all Fight Scenes Too!	12
8. Drawing Many Sections	14
9. Drawing Many Sections 2	15
Knock-out Patterns - Theory Composition	16
1. Drawing the Knocked-out Character's Feet in the Foreground	16
2. Drawing the Knocked-out Character's Head in the Foreground	17
Expressing Swollen Faces	18
Chapter 2 - Drawing Blows: Punches, Kicks and Slaps	19
Drawing Attacked-Characters	20
Attacking the Face and Head - Upper Level Attacks	22
1. Punching Square in the Face	22
2. Attacking Diagonally from Below and Upward	26
3. Upper-cuts	28
4. Kicking to The Head - Upper Level Kicks	30
5. Punched Faces - Front View	32
6. Punched Faces - Rear View	33
The Knack of Drawing Realistic Punches	34
Simple Ways to Draw	35
Slapping	36
1. Basic Variations	36
2. Striking with the Palm of the Hand	38
3. Slapping with the Back of the Hand	40
4. Back-and-forth (Multiple) Slaps	41
Striking the Mid Level Area and Chest	42
Attacks to the Pit of the Stomach and Chest	44
Attacking Opponents Bent Forward	48
Forward - Striking Downward	
Lariat Strikes	50
Hand Chops	52
Elbows and Knees	54
Dodging and Defending	56
How to Draw Dodge Scenes	58
How to Draw Curved Effect Lines - Using a Fine-Point Pen	60
Expressing Weariness	62

Chapter 3 - Drawing Throws, Grabs and Grappling	63
Throwing	64
1. Grabbing the Arm and Throwing	64
2. Making Throwing Scenes Simple	65
3. Aikido Throws	66
4. Using Falling Poses	67
5. Other Throwing Scenes	68
Having Your Doors Blown Off, Being Hurled Against Something	70
1. Male Examples	70
2. Female Examples	72
Grabbing	74
1. Grabbing Shirt Collars	74
2. Grabbing Faces	76
3. Grabbing Throats	77
4. Grabbing Arms	78
Detaining	81
1. Escape Techniques	83
2. Grabbing from Behind	84
Lunging	86
Punching Sitting Astride	88
Crouching Down, Falling to the Knees and Falling Over	90
Getting Up and Standing Up	92
Head-locks and Sleeper Holds	94
1. Basic Head-lock Patterns	94
2. Lock Variations	95
3. Strangle Holds - Sleeper Holds	96
Sailor Suit School Uniform Battles	98
1. Punching	98
2. Kicking	102
3. Throwing	106
4. Pro-Wrestling Techniques	107
5. Grappling	108
6. Pinning Down	110
Ripped Clothing - Being Covered All Over with Wounds	112
Chapter 4 - Learn From the Masters	
Manga Artist Case Study Techniques	113
HIIROO SANJOO (Hero Visit) by Kazuaki Morita	114
ICHIGEKI (One Shot) by Miyoko Satomi	116
KURUI! (Come On!!) by Takashi Nakagawa	118
KE·N·KA☆* (Cat Fight) by Kimiko Morimoto	120
Fight! by Takehiko Matsumoto	122
PAIRUDORAIBAA (Pile-Driver) by Kunichika Harada	124

HOW TO DRAW MANGA: ILLUSTRATING BATTLES

by Hikaru Hayashi, Go Office

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CHAPTER 1

DRAWING FIGHTING SCENES THEORY



How to Show Force

1. Using a Crescendo (<) Mark

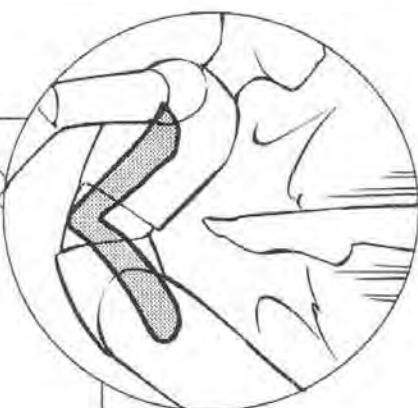
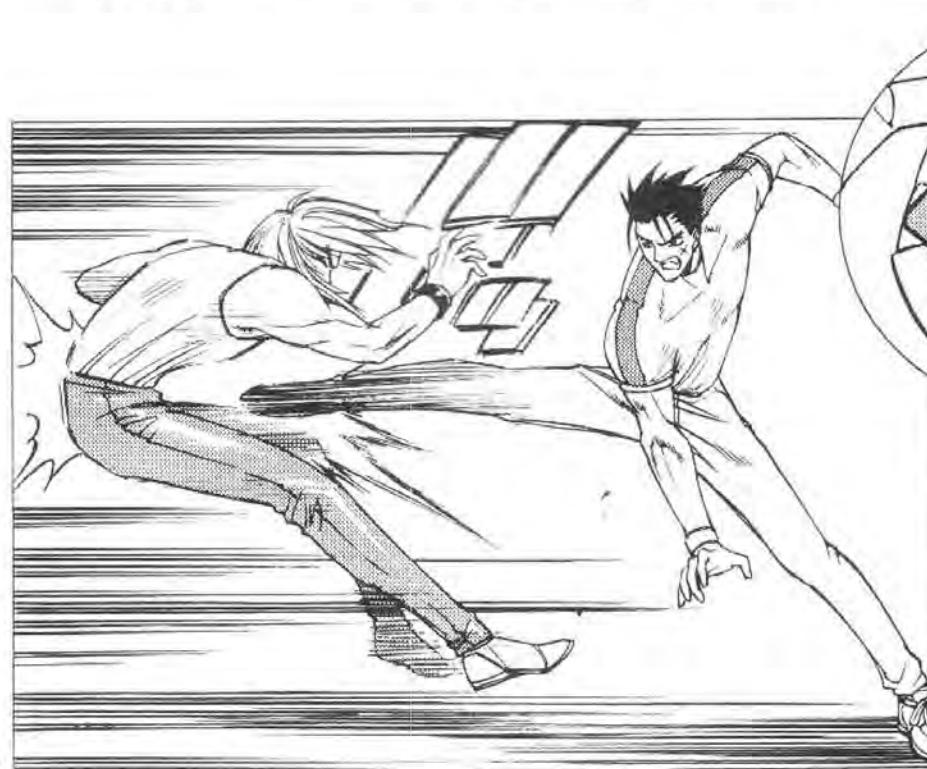
This plain, horizontal drawing is too explanatory. Use a crescendo mark, which is shaped like 'ku' in the Japanese phonetic alphabet.



The neck done with a crescendo mark



The key to battle action shots is deformity. It is important to make the person who gets hit look like he has really been hit.



The trunk of the body done with a crescendo mark.

2 Using Close-ups Once the characters' positions have been established, go for a close-up to one side.



3. Conveying the Sensation of Speed

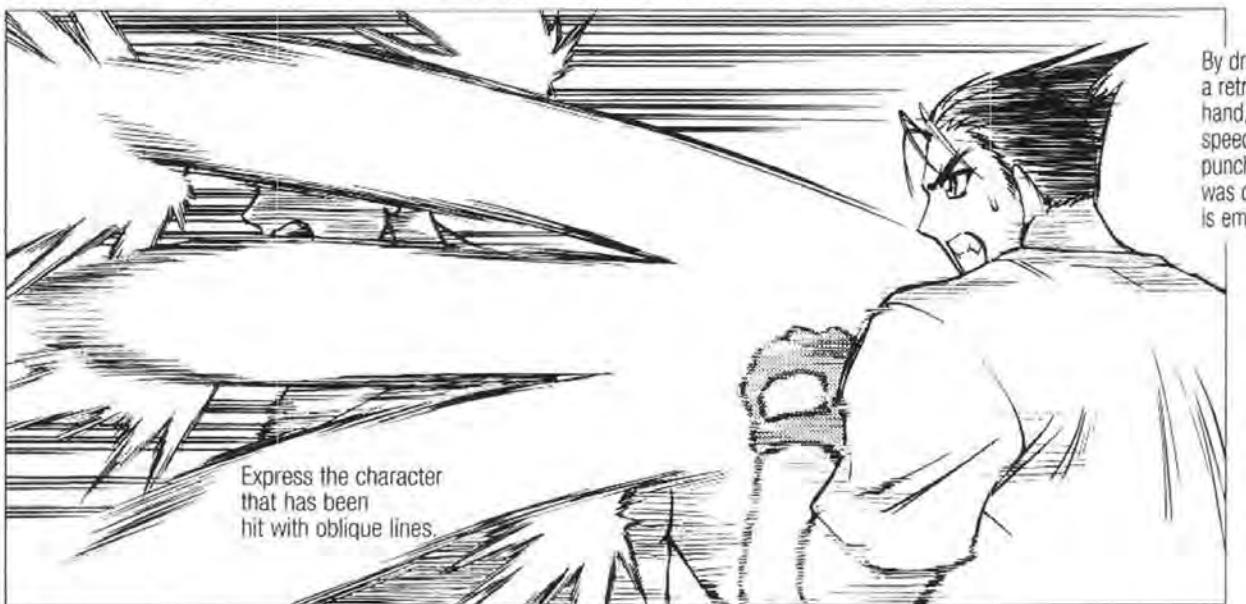
The sensation of speed is added to the force when the fist is expressed with oblique lines.



The arm itself can be used to express the speed's afterimage.



For a sensation of speed too fast for the naked eye, emphasize the locus of the punch with white lines.



4. Expressing Hairstyles

Hair can yield effects to the movement and power in the scene. By fluttering the hair or by adding gradation to the head movement, a sense of speed may be expressed.



Gradation: used together with double pass lines.



Gradation: speed lines in conjunction with the direction of the effect



Fluttering hair done in normal black.



Gradation: with a tone and double pass lines.



Fluttering: with fewer lines



Fluttering: hairlines

Try this technique to increase the force even more.



flying blood

Force and the sensation of speed can be expressed differently based upon the space they are in. Hair that dances in the air and clothing that flutters, as well as flying blood and sweat can become effective items for expression.

flying liquids like sweat and spit along with dirt

5. Looking at the Opponent - Line of Sight

Whether the character's face is pointing towards the opponent or not, follow the method of not averting the eyes from the opponent in order to bring tense battle scenes to life.



Averting the line of sight from an object when fighting multiple enemies is effective.

You may abbreviate the lower extremities of the character that receives the punch.

Using Larger Frames

Force can be achieved with large frames. Use larger frames with free-for-all fight scenes too.



7. "Attacked-characters" are the Conclusive Factor in Free-for-all Fight Scenes Too!



Draw the neck a bit on the long side to emphasize the moment of impact and just after the blow is dealt.

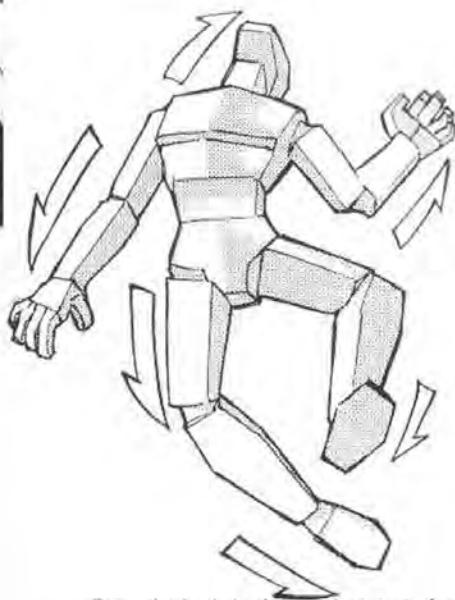


You may abbreviate the lower extremities of the character that receives the punch. The main point in battle scenes is to show how well the attacked-character - the character taking damage - is being beaten up. With free-for-all fight scenes everything hangs on this.

The greater the extreme to which you draw the body's balance breaking apart, the showier it will look.



Poses where the character has had his doors completely blown off have a high-use value



Draw the body broken up into parts facing different directions to show the performance of an attacked-character that has been beaten up and lost his balance.



Instead of drawing a foot here, part of a hand or head works well too. When drawing a head, adjusting the back of the head to a prone position is effective. (The character looks drawn back and about ready to crouch down.)



The feeling that strength is waning from the body can be emphasized by twisting the wrist over.

By Changing the Pose of the Central Character Without Changing the Opponent Characters



The size of the foot is about the same size as the head being kicked.



- The way the back of the foot shown changes depending on the kicking style.
- Kicking style variations can be expressed with the way the backside of the foot is drawn.

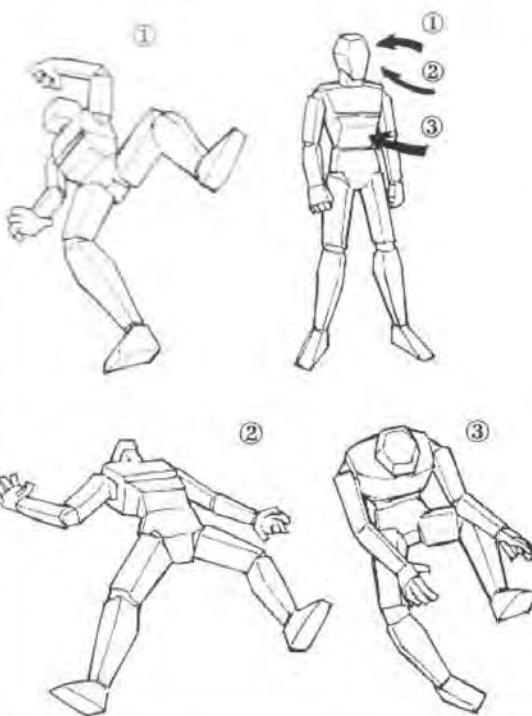


Views on Attacked-characters and Knocked-out Characters



The above example illustrates psychic energy being released by the central character.

When drawing a character that has been completely blown away, consider the direction of force in which the character was impacted (i.e. what area of the body and at what angle).



8. Drawing Many Sections

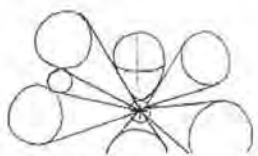
Conveying the sensation of speed with the attack-character



Draw a circle around the character.



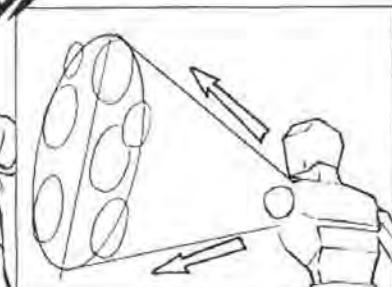
Drawing large and small images - regardless of the distance/perspective - of the character's fists letting out bursts of energy makes for a cool effect.



One central focal point is enough.

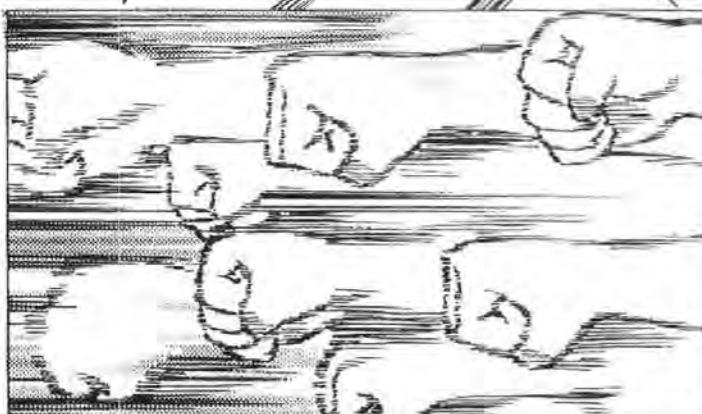


There are two methods for expressing the sensation of extreme speed. They are:
1) attacks too fast for the naked eye expressed with oblique lines and 2) afterimages.

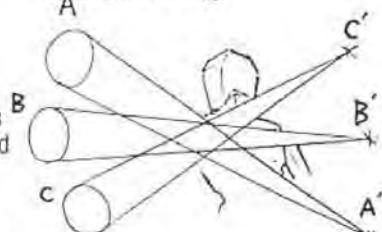


When drawing several punches delivered by one arm, the shoulder should be the central focal point as it releases the energy.

A



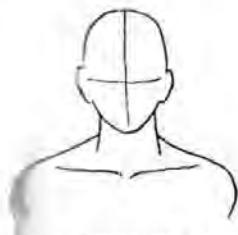
Don't draw images possessing a speed that cannot be captured with a camera or on film with solid lines.



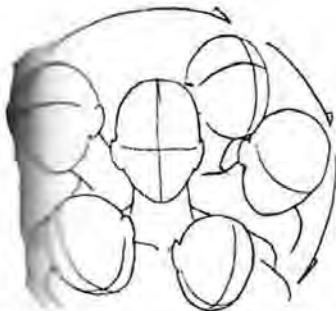
The central focal point changes with each punch.

9. Drawing Many Sections 2

Conveying the sensation of speed with the attacked-character



Draw the character in a neutral position at first.



By moving the upper-body and neck, the range which the head that can move becomes quite large.

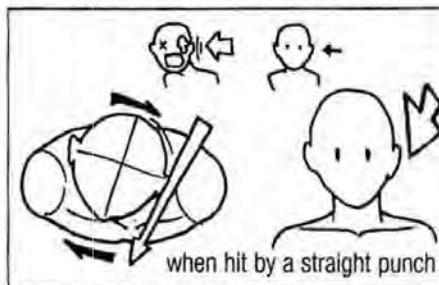


Hint: draw lots of marks like this.



- Draw the heads all the same size.
- Make sure the head doesn't stray too far away from the torso.

Head Angles From Different Ways Punched



The head turns according to the angle and direction in which it was attacked.

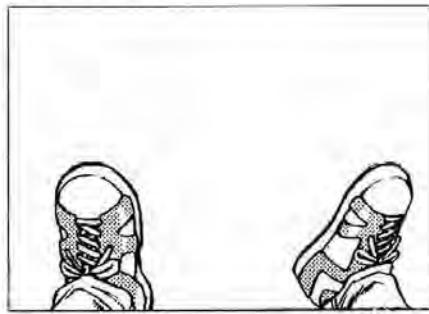


When expressing repeated blows, choose only one focal point. This should either be the middle of the head or the chest.

Knock-out Patterns

Theory Composition

1. Drawing the Knocked-out Character's Feet in the Foreground



Drawing a portion of the knocked-out-character's body in the foreground can be applied in various scenes.



Variations of the Attacking Side: Wooden Sword



Blow delivered by a rock



A Japanese radish...it really doesn't matter what you use.

2. Drawing the Knocked-out Character's Head in the Foreground

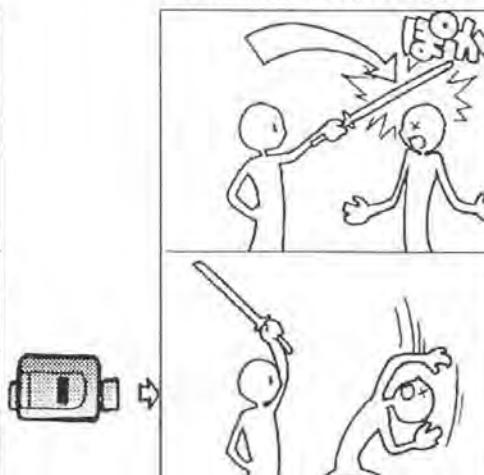
Hand Variations



An Upper-cut



A Blow from a Stick or Sword



Moment of Impact

As a strict rule of thumb, the shot to go for is the one after the moment of impact.



From one single pose of the attacker, any of the three poses of the character that was attacked can be used.

Expressing Swollen Faces

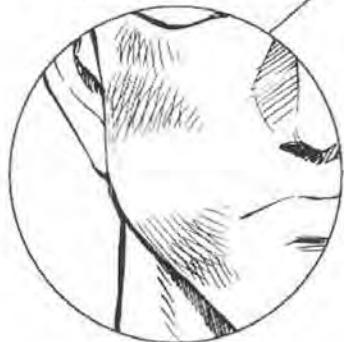
Express blows, swelling, bruises and the like with oblique lines and tones.



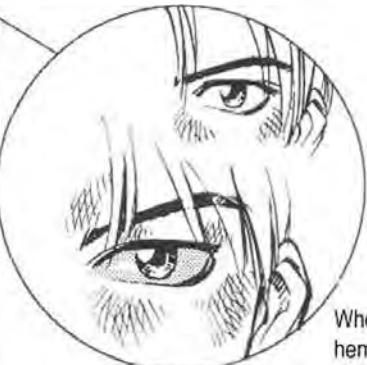
Oblique lines render a swelling effect for bumps and lumps.



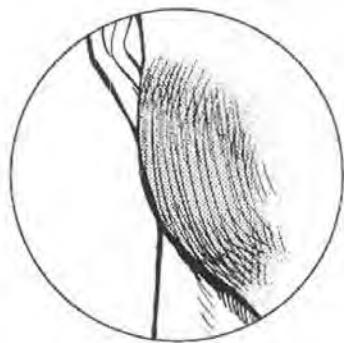
Slightly swollen



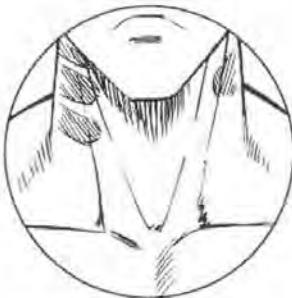
When there is cerebral hemorrhaging in the eyes adding a tone makes the eyes red.



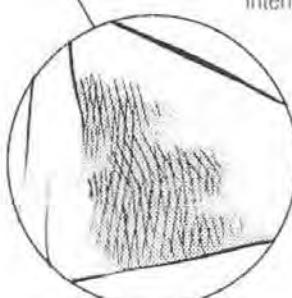
Internal bleeding



Extremely swollen



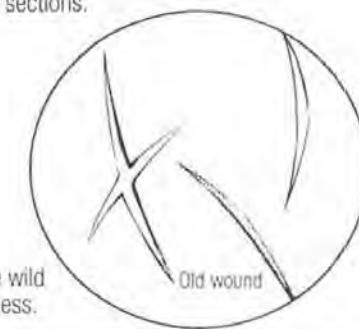
Internal bleeding resulting after having the neck strangled. Adding oblique lines makes the area look bruised.



When showing close-ups add tones on top of the oblique lines to express red and black-and-blue swelling.



Lacerations from a dull blade or knife should be wild looking. Adding a shadow emphasizes the wildness.



Old wound

Manipulate the width of the lines when you want to show a slight bit of swelling.



Expressing gaze and bandages

CHAPTER 2

DRAWING BLOWS: PUNCHES, KICKS AND SLAPS



Drawing Attacked-characters

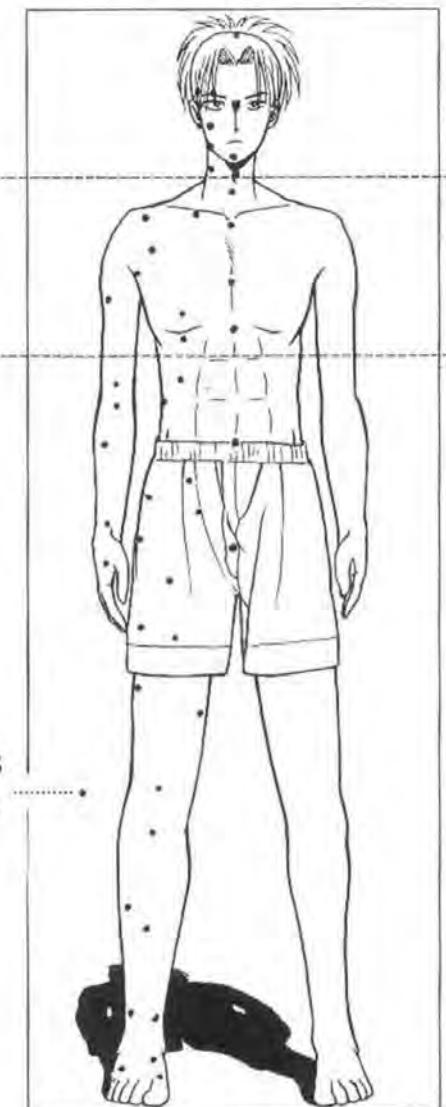
Consider the direction of force (i.e. the direction of the punches and kicks delivered) and the area of impact when drawing the pose of attacked-characters.

Upper Level
(head)

Mid Level
(chest)

Lower Level
(from the
stomach on
down)

Pressure Points
and Vital Spots

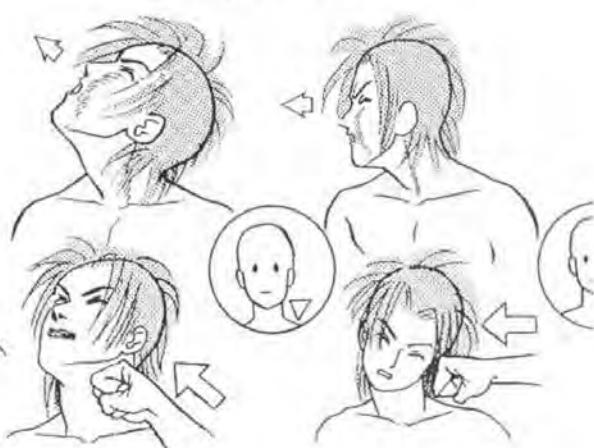


Relationship of the Head and Type of Force
Dealt (Type of Punch)



A diagonal punch delivered
from below that grazes the chin
yields the above result.

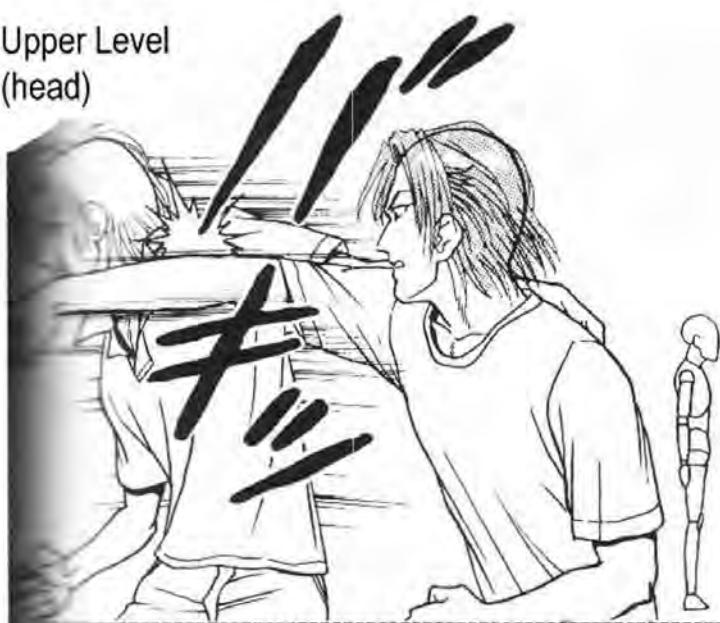
A diagonal punch delivered
from below yields the above
result.



A blow delivered from the
side (i.e. an angle
somewhere in between a
hook and cross punch).

A blow delivered
squarely from the side
(i.e. hook punch).

Upper Level
(head)



A character bends over backward from a standard upper level attack.

Mid Level
(chest)



The head bends forward (the neck makes a crescendo mark) at the moment a blow is delivered to the chest.

Lower Level 1
(stomach)



The upper-body bends forward (the body makes a crescendo mark) when a blow is delivered to the stomach.

Lower Level 2
(below the belt)



This type of kick to the shins is shown in most manga and called 'mukoozune' in Japanese.



A kick delivered when grabbed from behind

Attacking the Face and Head

Upper Level Attacks

1. Punching Square in the Face

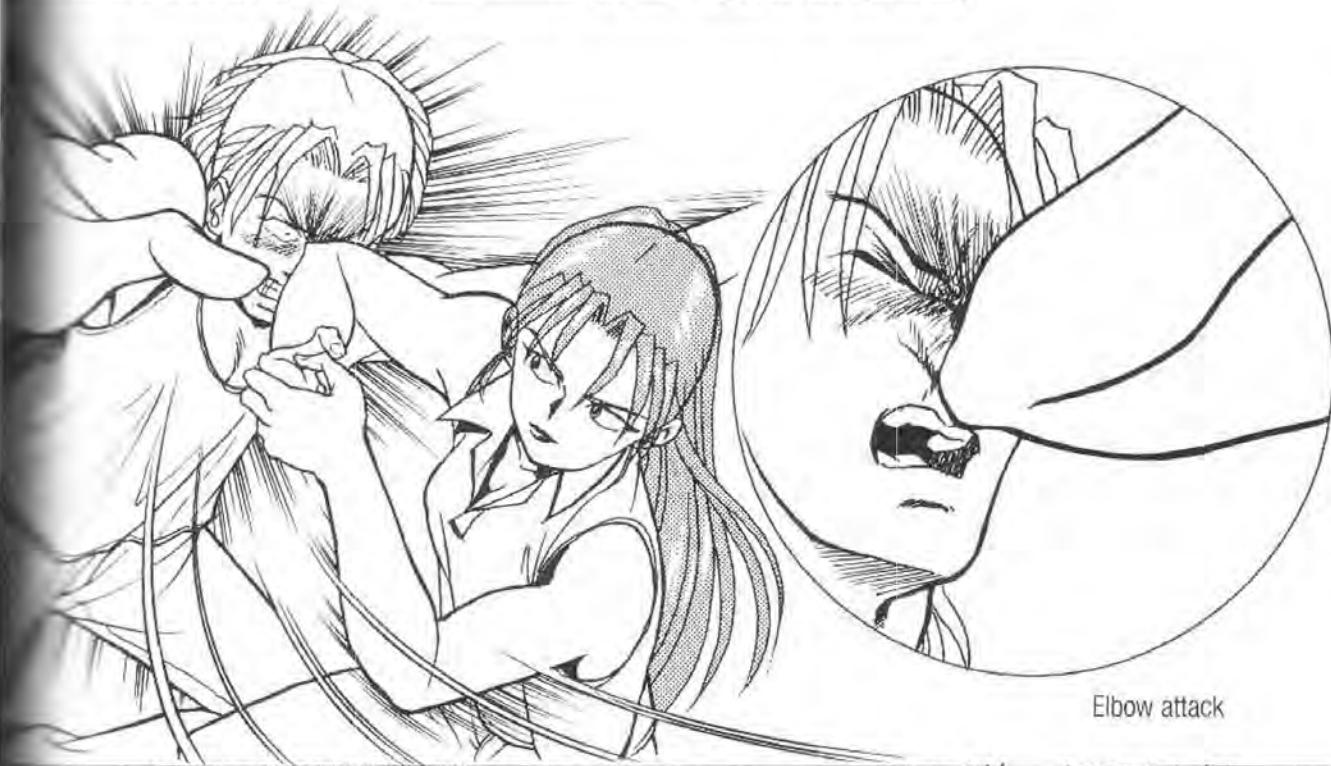


When the neck bends far enough making the chin touch the chest, it increases the force of the drawing.





Back-fist attack



Elbow attack





Use the forehead for head-butt attacks.

Many times the attacked-character (enemy character) is set up to be bigger and look stronger than the main character.

Contrasting objects like cars, desks, etc., add visual direction to height and width in an open space.



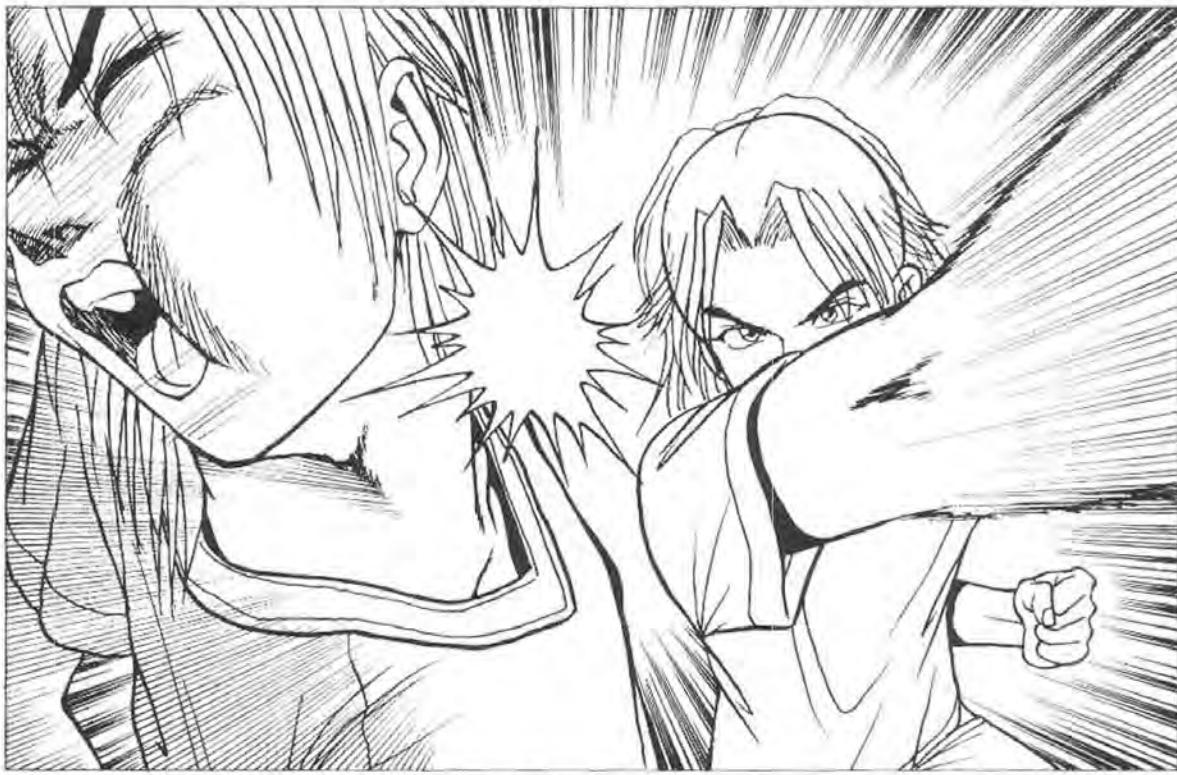
Post Damage : standard manga type



Palm strike

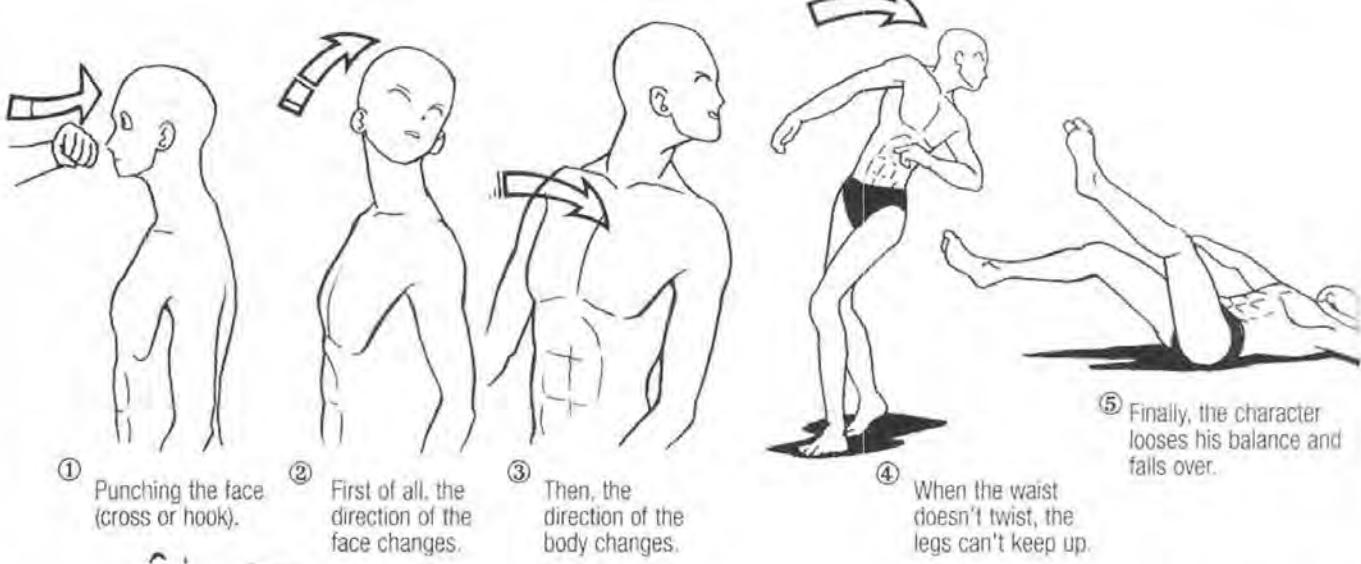
Palm strikes can be made with one hand or both hands.

Post Damage: hard-boiled manga type.



2. Attacking Diagonally from Below and Upward

Changing the direction of the attacked-character's face and torso can emphasize the speed of the punch.

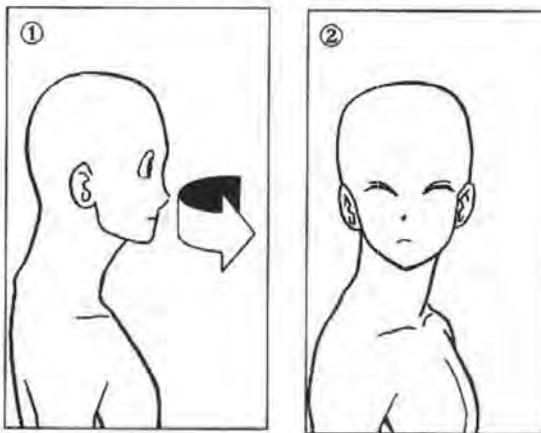




Change the direction of the face and body:



When the hit is either slow or weak:



Only the direction of the face changes while the body still remains facing forward. However, the impact will cause the body to lean a little towards the opposite side that was hit.

3. Upper-cuts

Draw the attacked-character's neck a little on the long side.



A long, wind-up variation. Bending the attacked-character's body like a bow, lets the reader imagine that the blow delivered to the chin was powerful enough to raise the entire weight of the body.

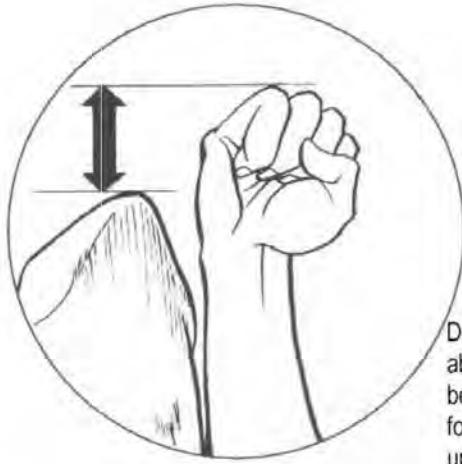
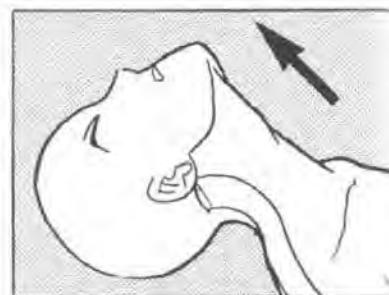


Be sure and show the attacked-character's jaw even if attacked directly from the side.



Use slightly low-angle shots when you want to show the attacked-character's face. Using a close-up on the attacked-character's face makes the situation look grave.

Showing the side of the face gives the impression that the blow was delivered diagonally instead of from below.



Drawing the fist above the jaw can better show the force of the uppercut.

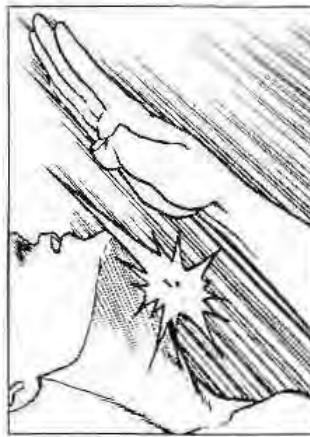
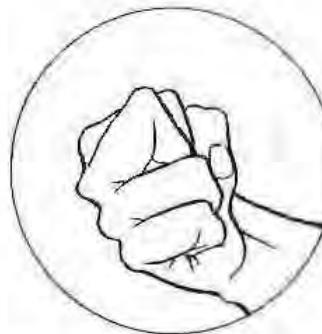
"Harite" Variations

They are called various things - bear punch, open-palm punch - depending on the fighting style.



Sumo Slap - 'Harite' in Japanese - Variation

Fist Variations



These drawings look like techniques used in karate or kung fu. Upward thrusting chops are quite brutal and not often used.

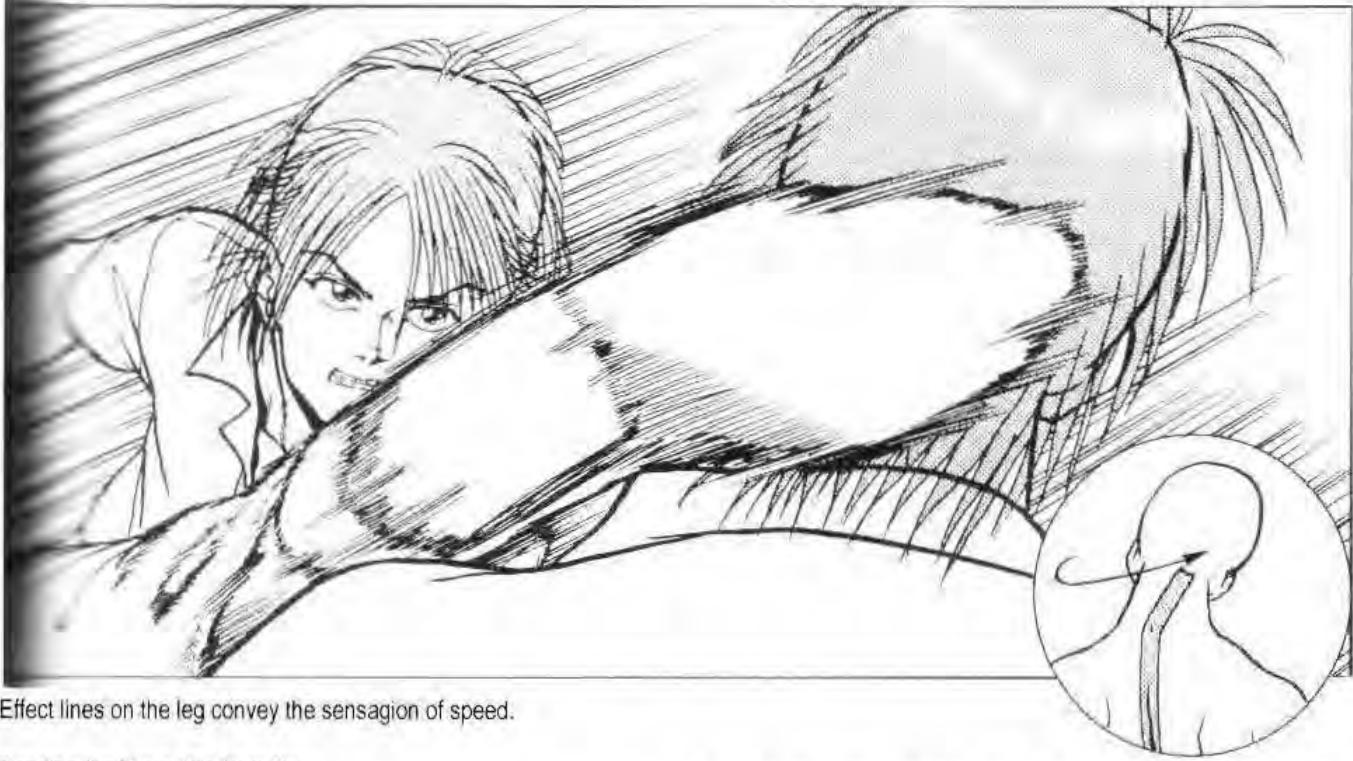
4. Kicking to The Head - Upper Level Kicks



There are a variety of kicks depending on the target (face, chin/jaw, side of the head, back of the head, etc.) and circumstances. In manga, according to your taste, the effect lines vary by the types of kicks delivered.



- *Wavy effect lines* for round-house and spinning kicks
- *Diagonal effect lines* for straight-line kicks (front kicks and sidekicks)



Effect lines on the leg convey the sensation of speed.

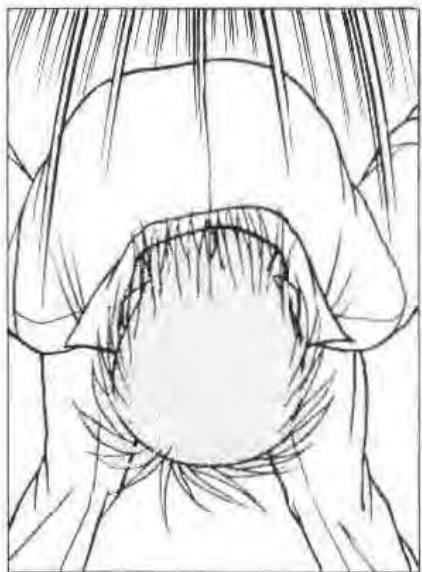
Bending the line a little from the ankle to the tiptoe make the kick look sharp.



Drawing curved effect lines results in a downward heel kick



5. Punched Faces - Front View



6. Punched Faces - Rear View



The Knack of Drawing Realistic Punches

Bad example

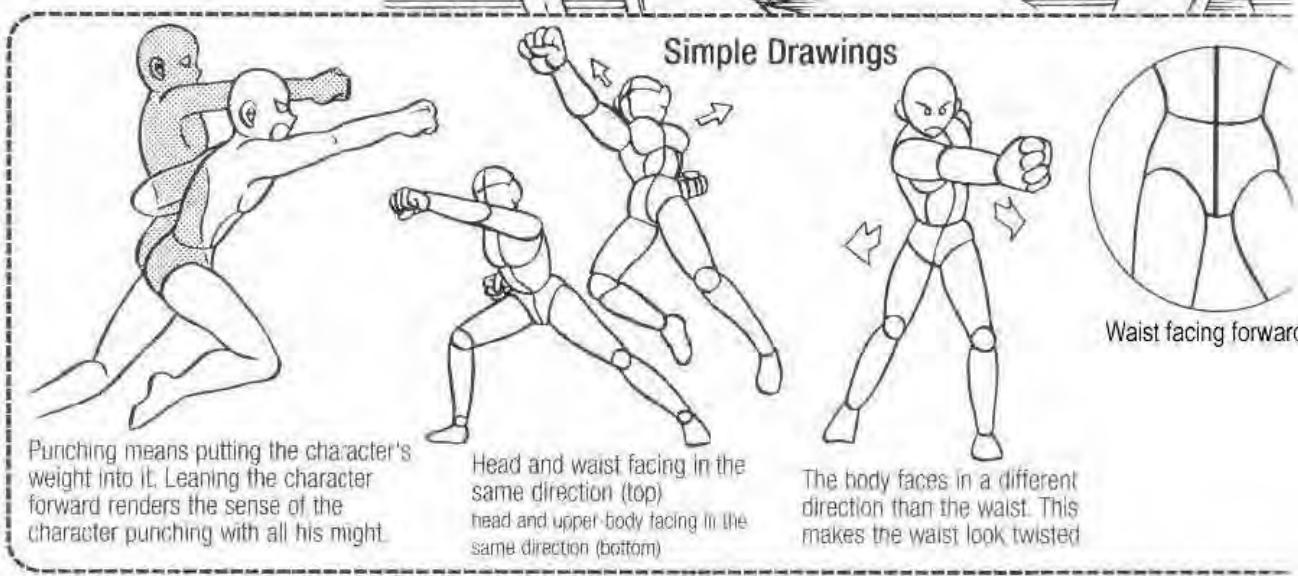


If the head, torso and waist are all in the same direction (i.e. no twisting in the lower extremities), the body won't look like it is punching.

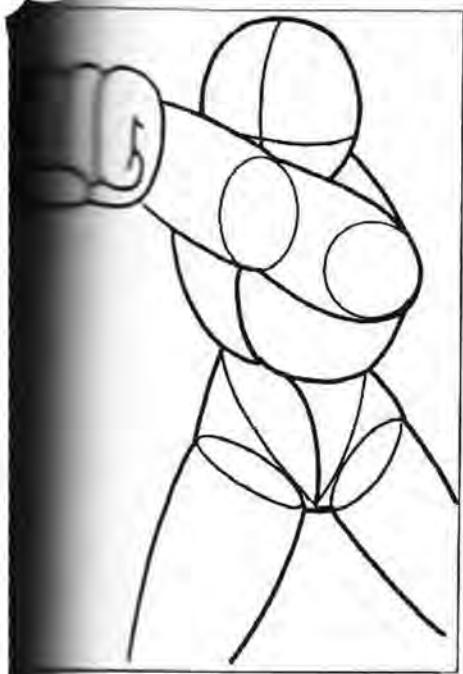
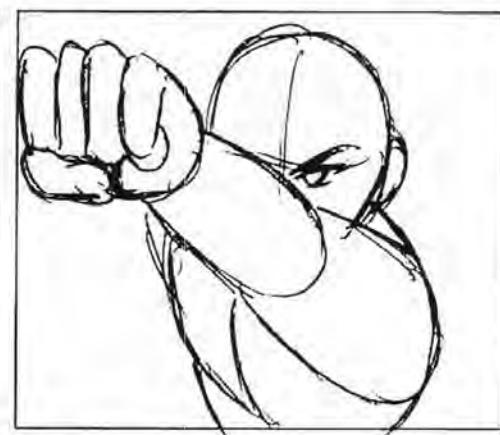
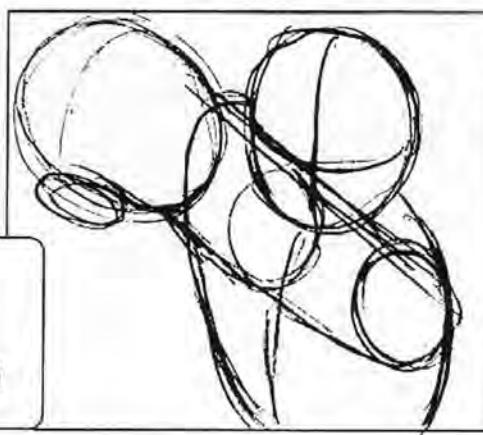
Good example



Twisting the waist and leaning the body forward creates a 'punching' atmosphere.

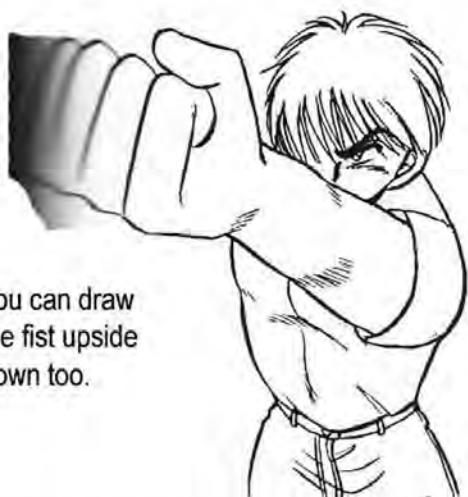
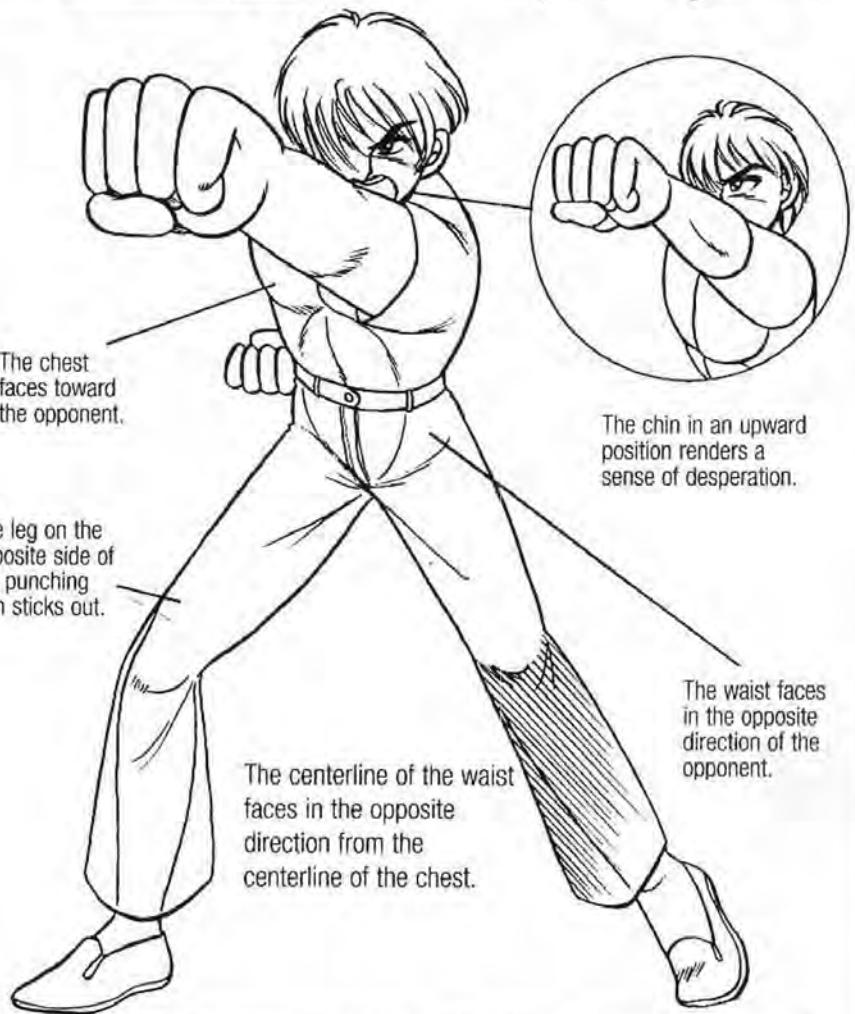


Simple Ways to Draw



The chest faces toward the opponent.

The leg on the opposite side of the punching arm sticks out.



You can draw the fist upside down too.

Looking at the opponent and punching through the line of sight with the chin down makes for a cool effect.



Slapping

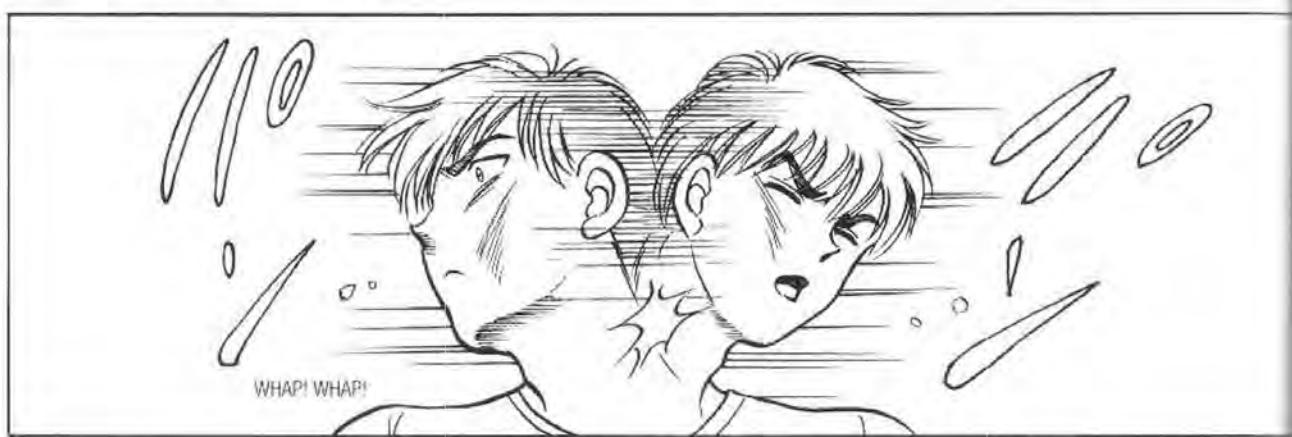
1. Basic Variations



There is not a lot of tension before and after the slap. By drawing the line between the neck and shoulder in a natural position, you can express a natural, neutral body position.



The hair swinging creates the sense of being suddenly slapped.



Draw the head with a slightly low-angle for back-and-forth (multiple) slaps.



Twisting the waist makes the character look like she is accustomed to slapping people.



You can draw a pose where the character's **waist** doesn't twist by making the **central** lines of the **body** straight.



Not twisting the waist and having the character slap creates a mood.



The hair swinging creates the sense of being suddenly slapped. Draw the neck a little on the long side when the head swings directly to the side. This works for both serious scenes and comedy.

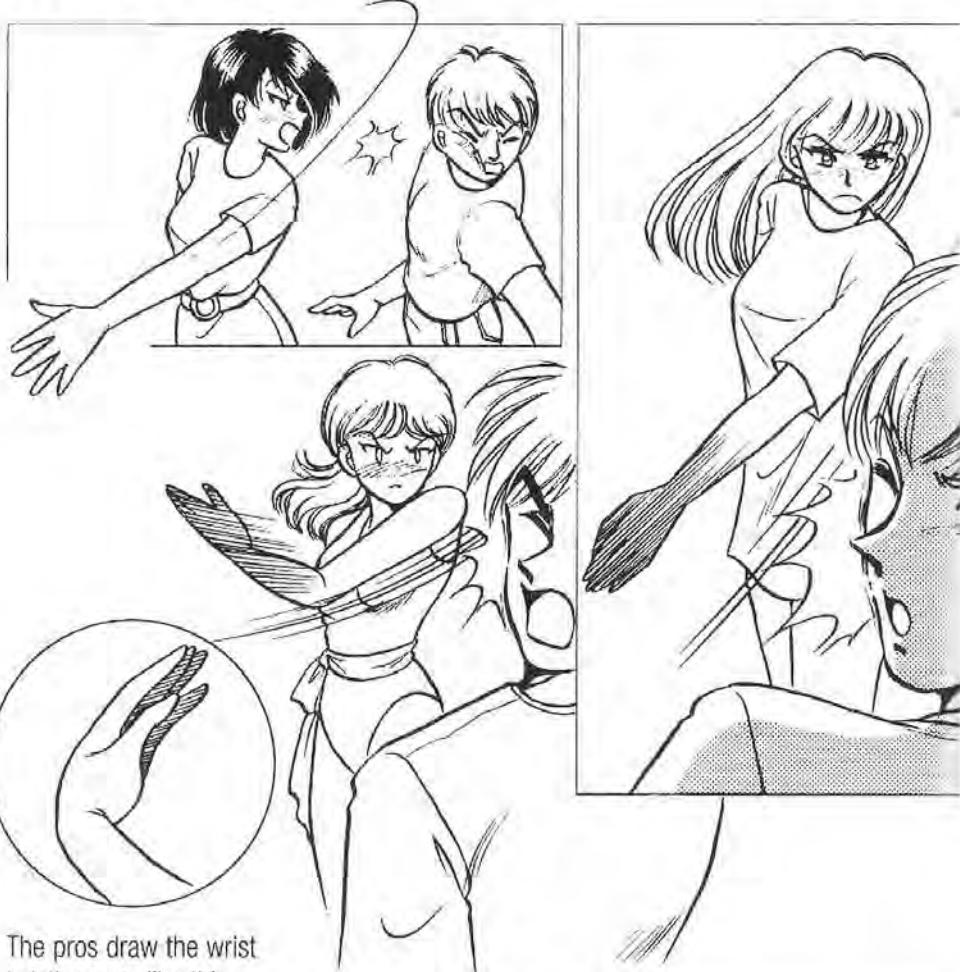
A downward diagonal slap creates a more serious mood. Expressions facing downward emphasize the 'deep meaning' of the scene.



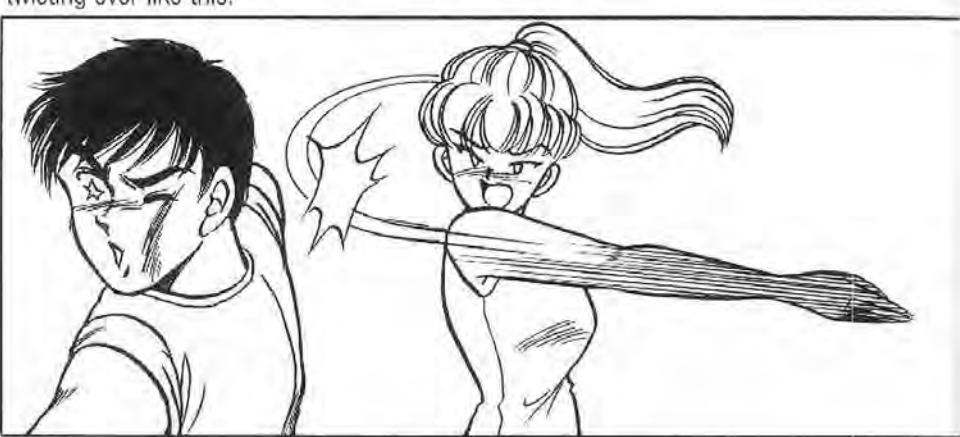
For violent slaps, the character gets mowed down to one side while the direction of the face and body remain facing forward. This is slightly different from standard punches and kicks.

2. Striking with the Palm of the Hand

Striking downward



Striking from the side



Striking from below



the route the hand travels



Draw a slightly low-angle facing the chin upward.



1) Right before impact - The line of sight looks towards the hand.



2) Moment of impact - One of the eyes gets pressed closed. You can draw both eyes closed too.



3) While being hit -
To make it look like a
slap, don't raise the
shoulder of the
attacked-character.

4) Aftermath - Keep the cheek that has been pushed by the hand as is.



3. Slapping with the Back of the Hand



Ducking the head forward (not showing the neck from a slightly bird's-eye view angle) creates a ferocious atmosphere.



As a visual directional choice, some situations show a ring and then move into a slap.

To create haughty, cold and overpowering moods, straighten the character's spin and pull his/her jaw in.



4. Back-and-forth (Multiple Slaps) Slaps



The wrist snaps with multiple slaps.



To express multiple slaps use hit points and text.



Comedy/Gag Variation: Teeth are missing.

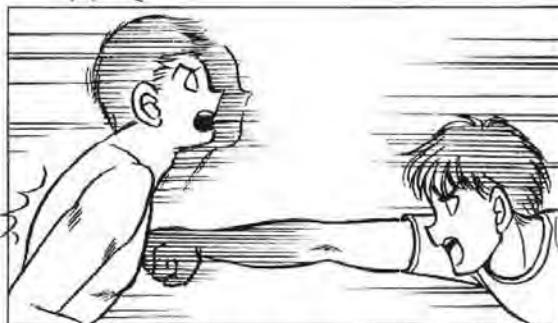
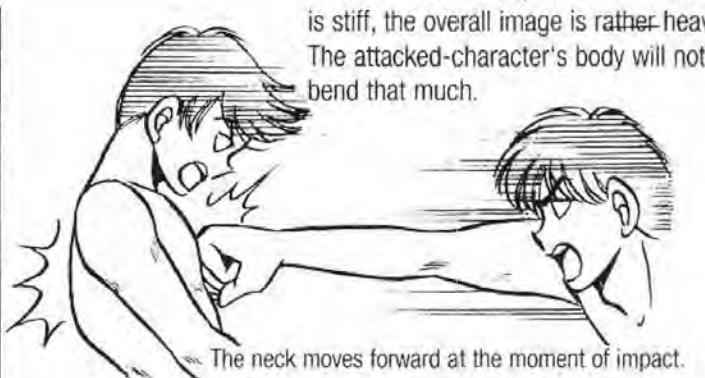


Serious Variation:
A close-up on this
area with a busted lip
is a standard visual
direction choice.

Striking the Mid Level Area and Chest



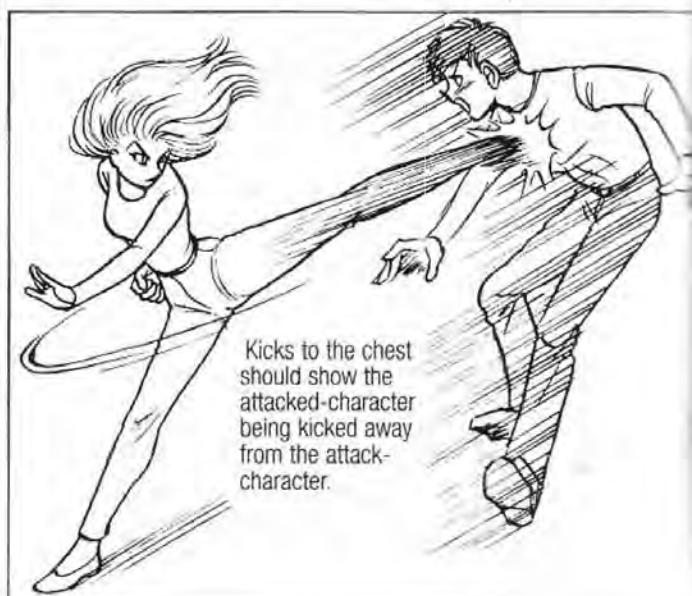
An image of the body being sent flying or being thrust upward.



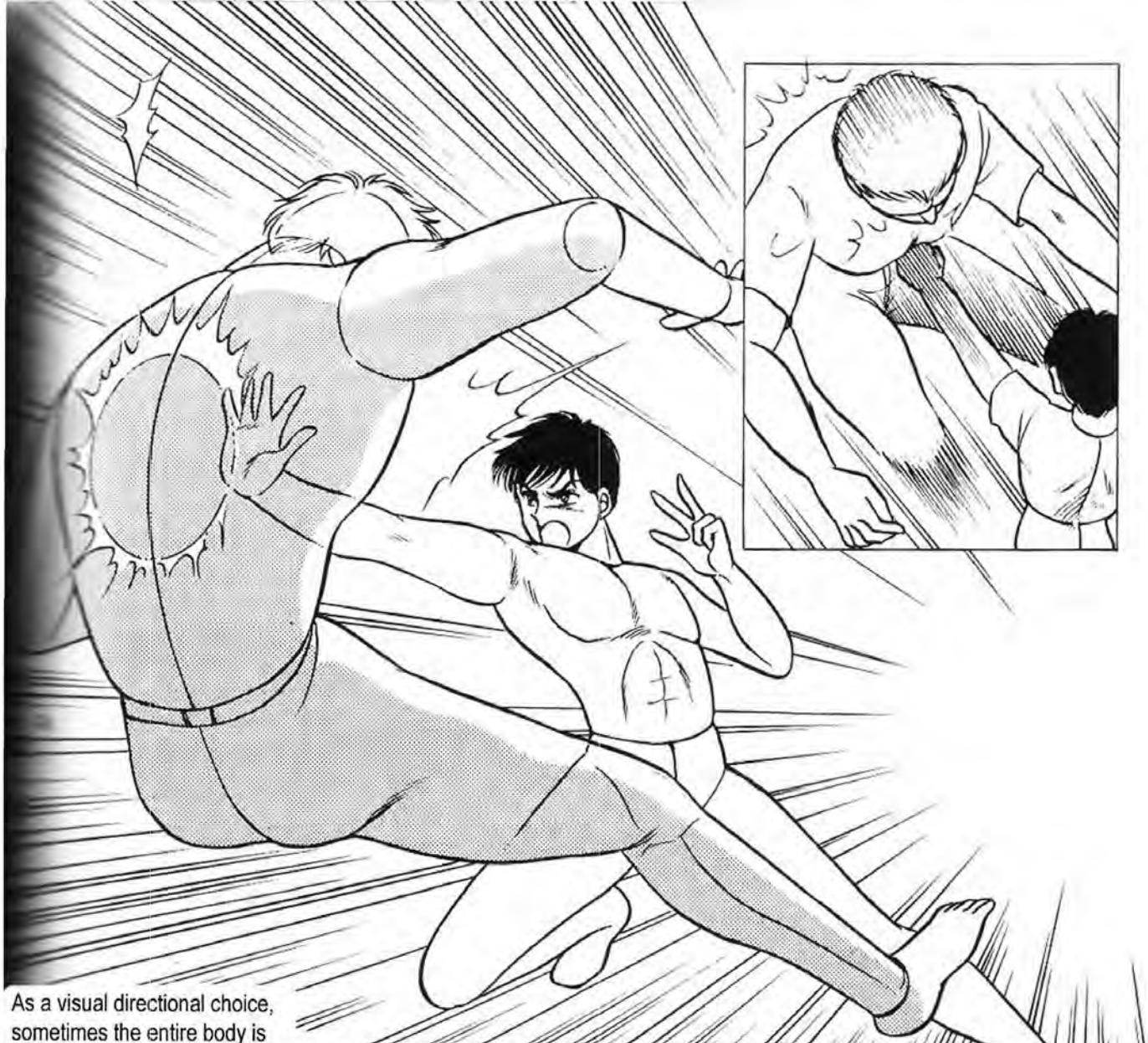
Line up the fingers for karate chops.



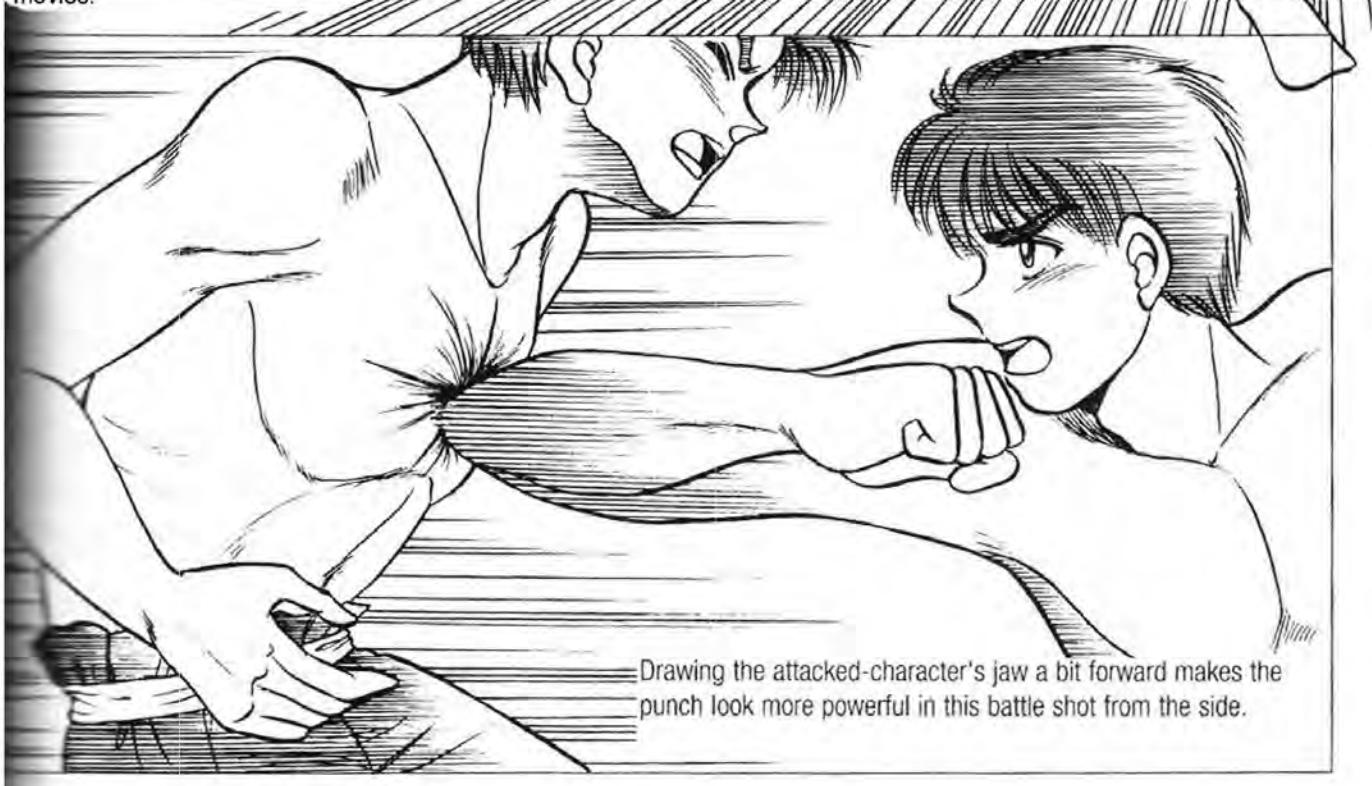
Cave in the chest area to make the bones look like they are being broken.



Kicks to the chest should show the attacked-character being kicked away from the attack-character.



As a visual directional choice, sometimes the entire body is sent flying for Chinese kung-fu movies.



Drawing the attacked-character's jaw a bit forward makes the punch look more powerful in this battle shot from the side.

Attacks to the Pit of the Stomach and Chest



The trick is to include the wrinkles and the caved-in stomach.



Kneeing Variation

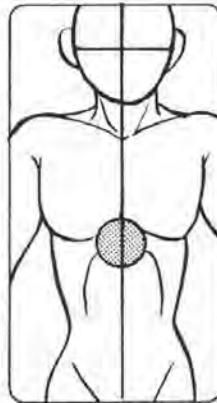
Characteristics of attacked-characters:

- 1) the body stoops forward forming a crescendo mark
- 2) the back rounds

By showing the attacked-character's back from a slightly bird's-eye view angle, the strength of the force from the attack-character can be expressed.



Blows are often times expressed by only using effect-lines.



While the pit of the stomach is technically located in the upper **chest** area (represented by the circle) and the stomach is located in the lower area of the body, their use in visual direction for attacked-characters in manga is pretty much the same.

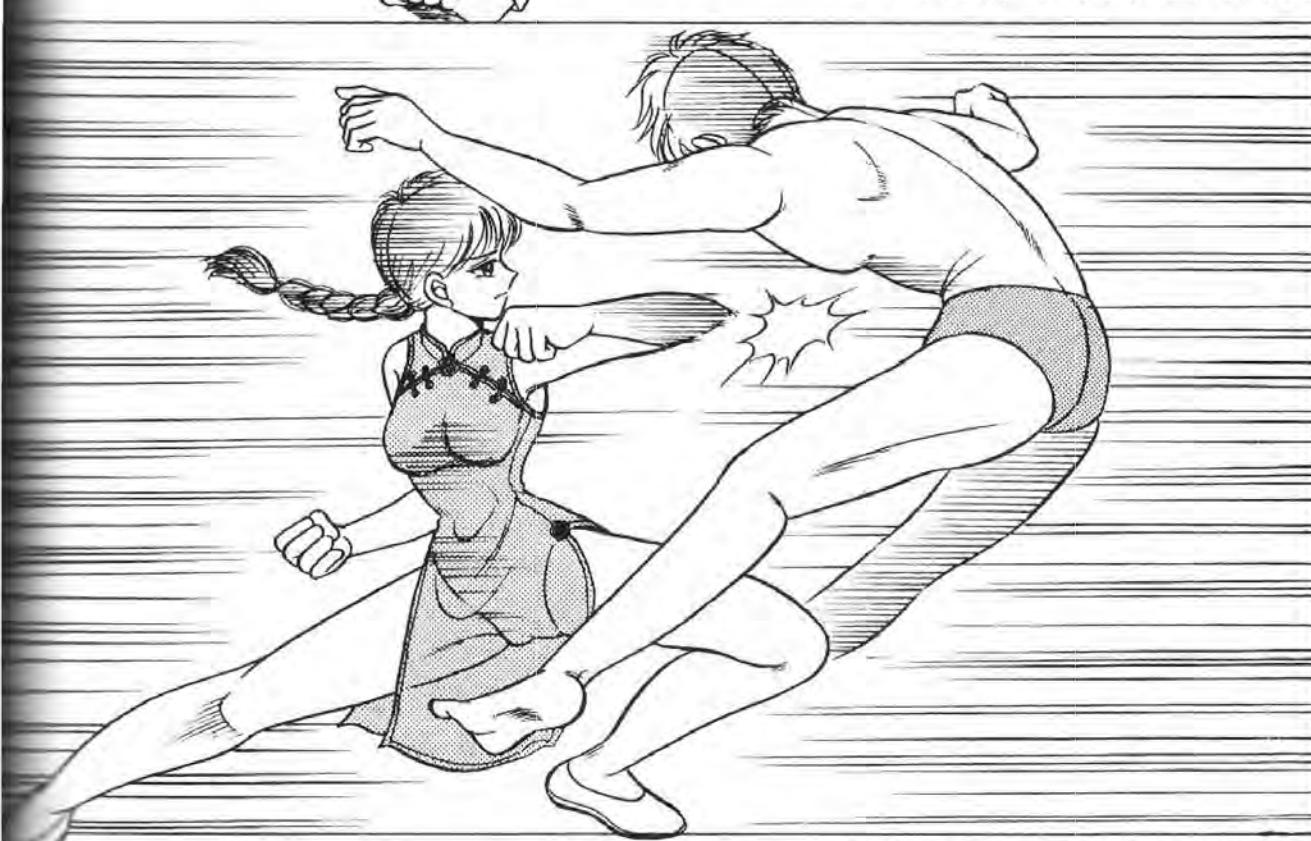


A crescendo-shaped body of the attacked-character for blows to the stomach like thrusts, kicks, head thrusts, bamboo staffs, wooden swords, hard, fastballs...basically anything goes.

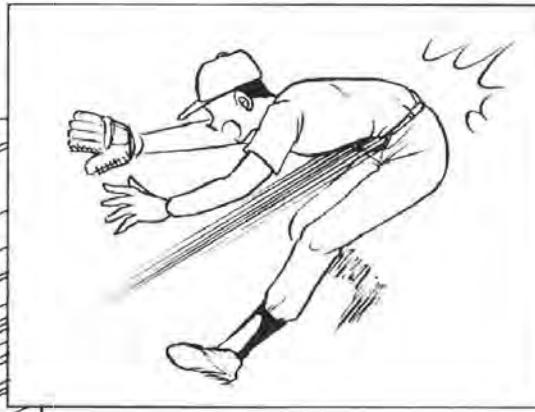
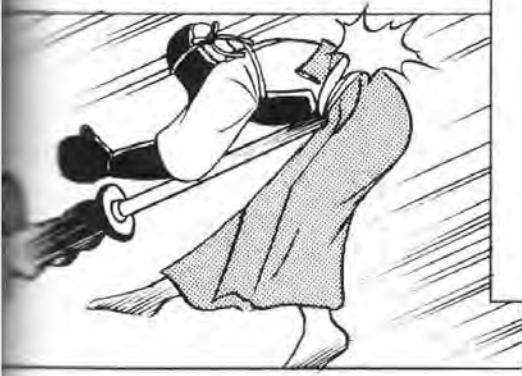
You can also raise the jaw



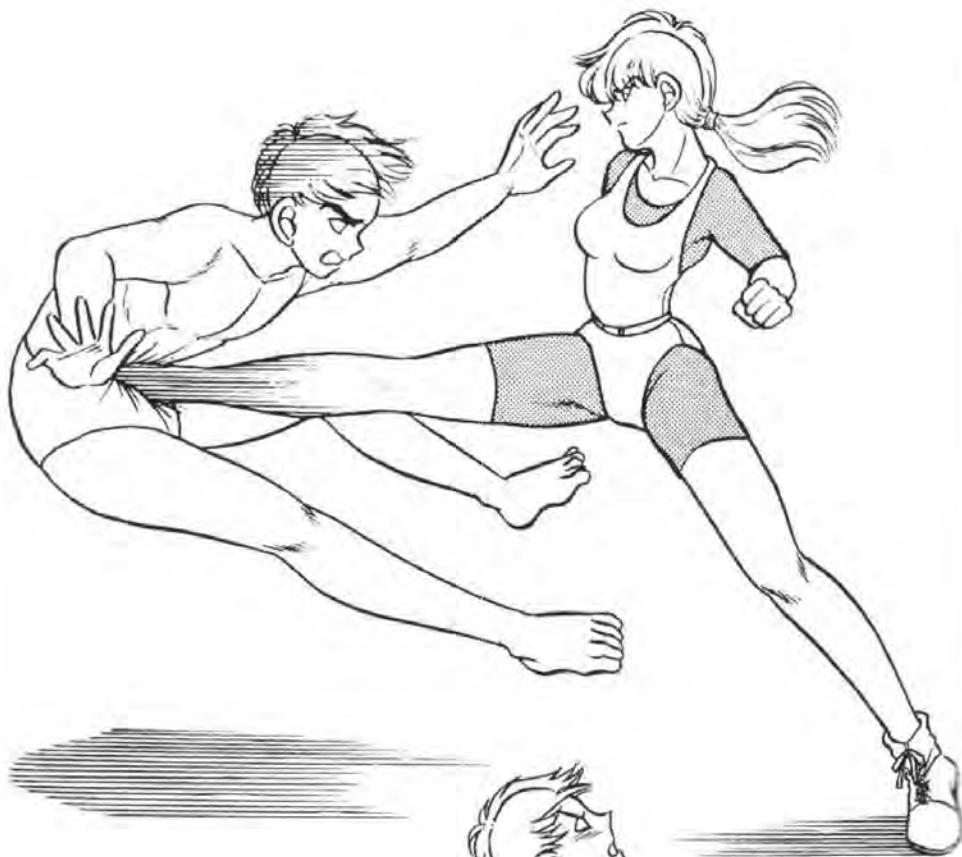
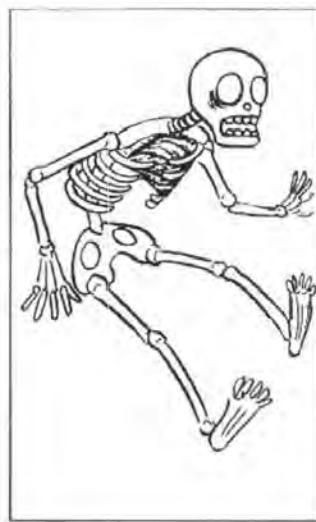
When the character is punched hard in the stomach, the arms move forward from the side.



Practical applications of crescendo-shaped bodies



You'll get a better result if you spread the legs a bit.



Since the body falls forward in this slightly bird's-eye view shot, the fist in the stomach can get hidden under the chest plate.

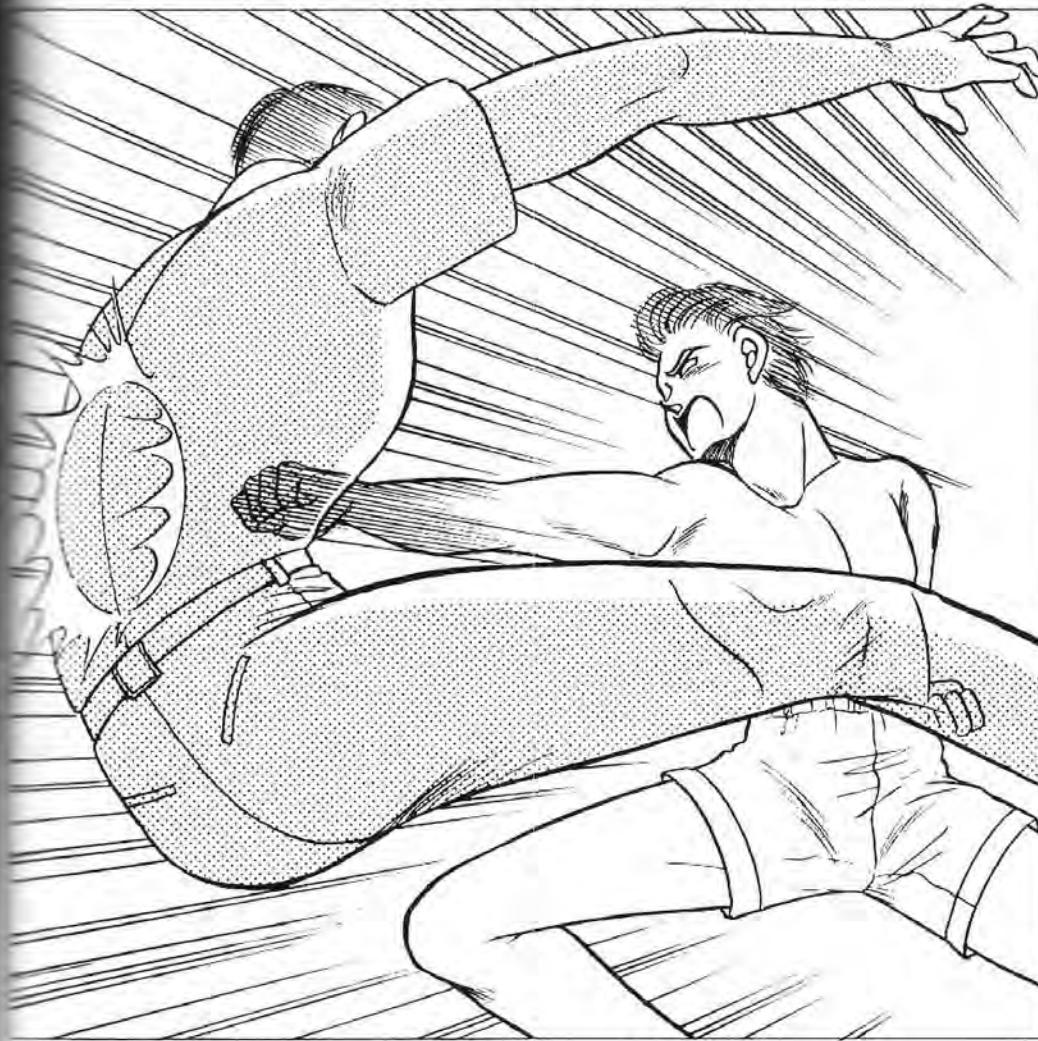
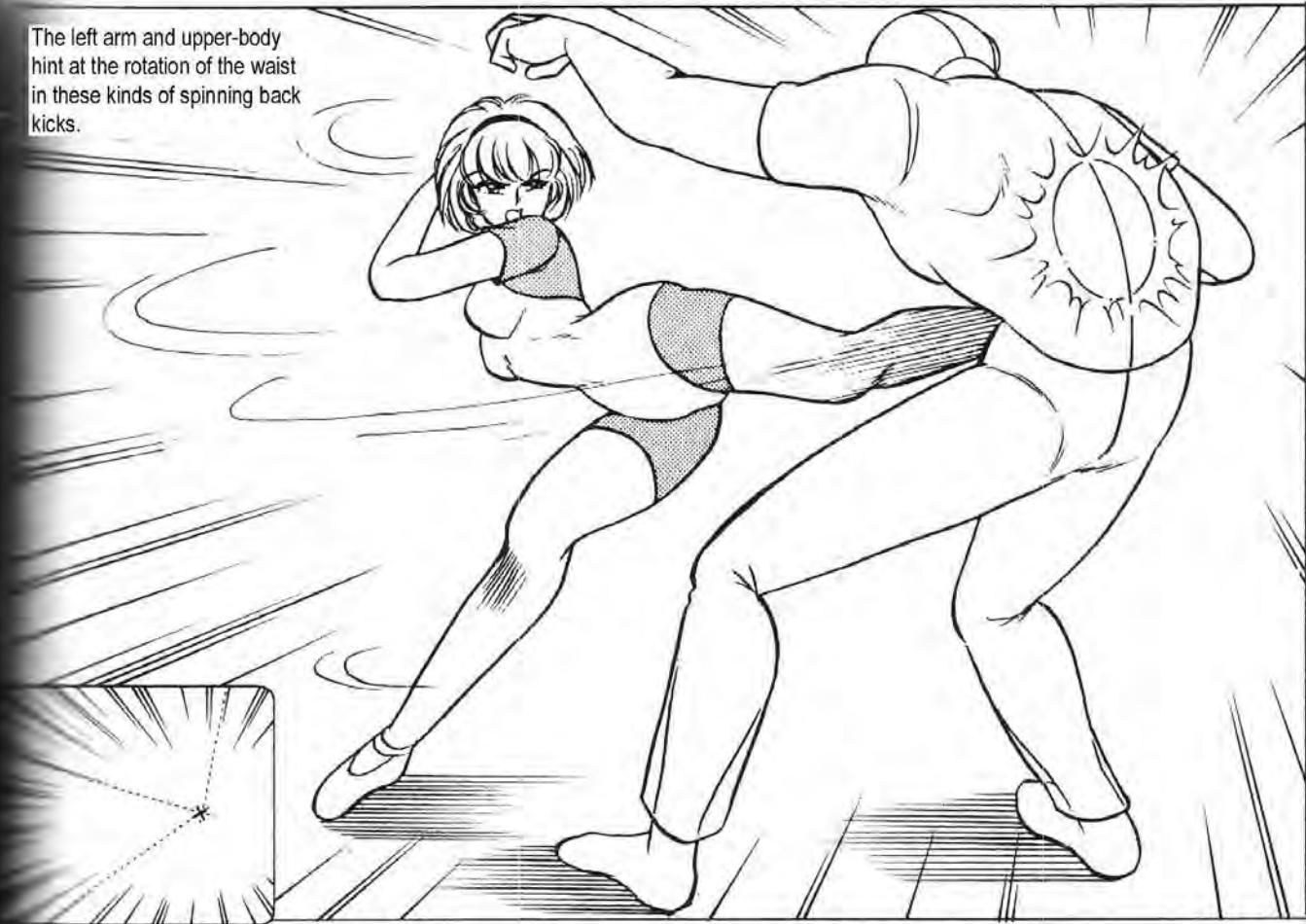


If you raise the chin, you'll add a sense of a heavy force, as well as that of time standing still.



The pit of the stomach is **very** soft. Even punches from an **amateur** will cave-in the stomach this much.

The left arm and upper-body hint at the rotation of the waist in these kinds of spinning back kicks.



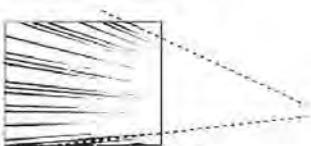
Effect Line Variations



Parallel lines type 1



Parallel lines type 2



Emphasis lines - Set the vanishing point far away.

Attacking Opponents Bent Forward

Striking Downward



Strike downward so that the edge of the hand and arms hit the target. Make sure the fingers are raised up a bit.



Draw curved effect lines that connect the head and the fists.

There are a variety of hand and arm positions when striking downward.



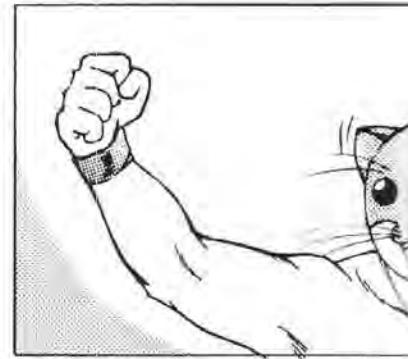
Note: Be it a blow from the fist or elbow or karate chop, the scene will not change much.



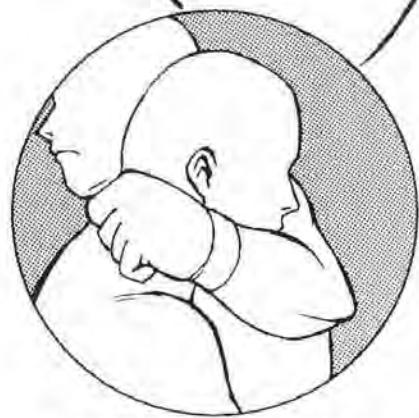
The legs can be abbreviated so you don't need to draw them in detail.



Lariat Strikes



For the most part this involves **striking** the opponent's neck and chest area with the arm from the elbow up.



A good lariat effect shows the clenched fist along with the turning wrist at the moment of impact.



Images of the character being mowed down have a strong impact too.



The character is thrown far away.

As a visual direction choice in manga, the neck can be entrapped in the arm and then flung away



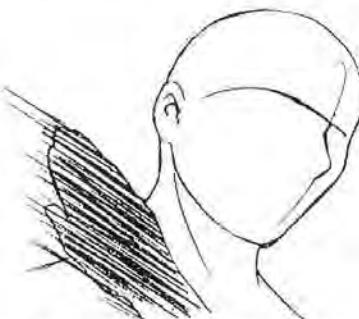
when thrown against a wall



Hand Chops



First draw the hand.



Then put on the finishing touches with effect lines and oblique lines.

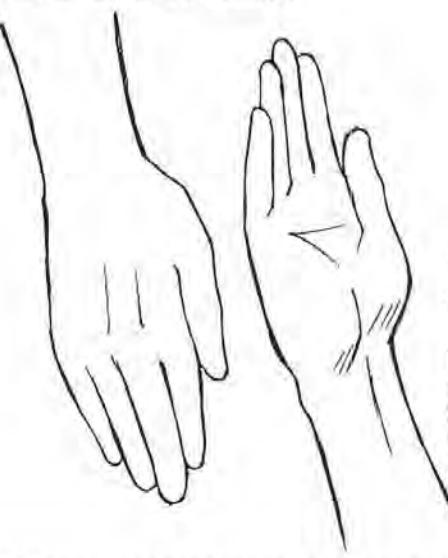
For the most part, the visual directional choice with here is a chop to the scruff of the neck or throat.



For illustrating attacks from the frontal angle, raise the shoulder of the side which was hit.



Hand Patterns for Chops



The key to chops is the expression of the hand.

The thumb can be bent inside the palm too.





CHOOPI



Expressed with afterimage oblique lines, white lines, etc.

Draw an arch that swings about the same way a sword does.

As a visual directional choice with a guillotine chop, drawing the hand after it cuts the beer bottle in half increases the power of persuasion.



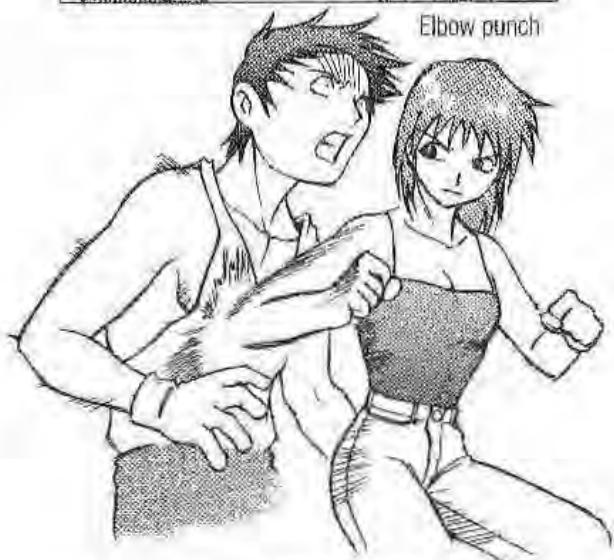
Be aware of the perspective when chop thrusts are delivered from the front.



Elbows and Knees



PWAAP!



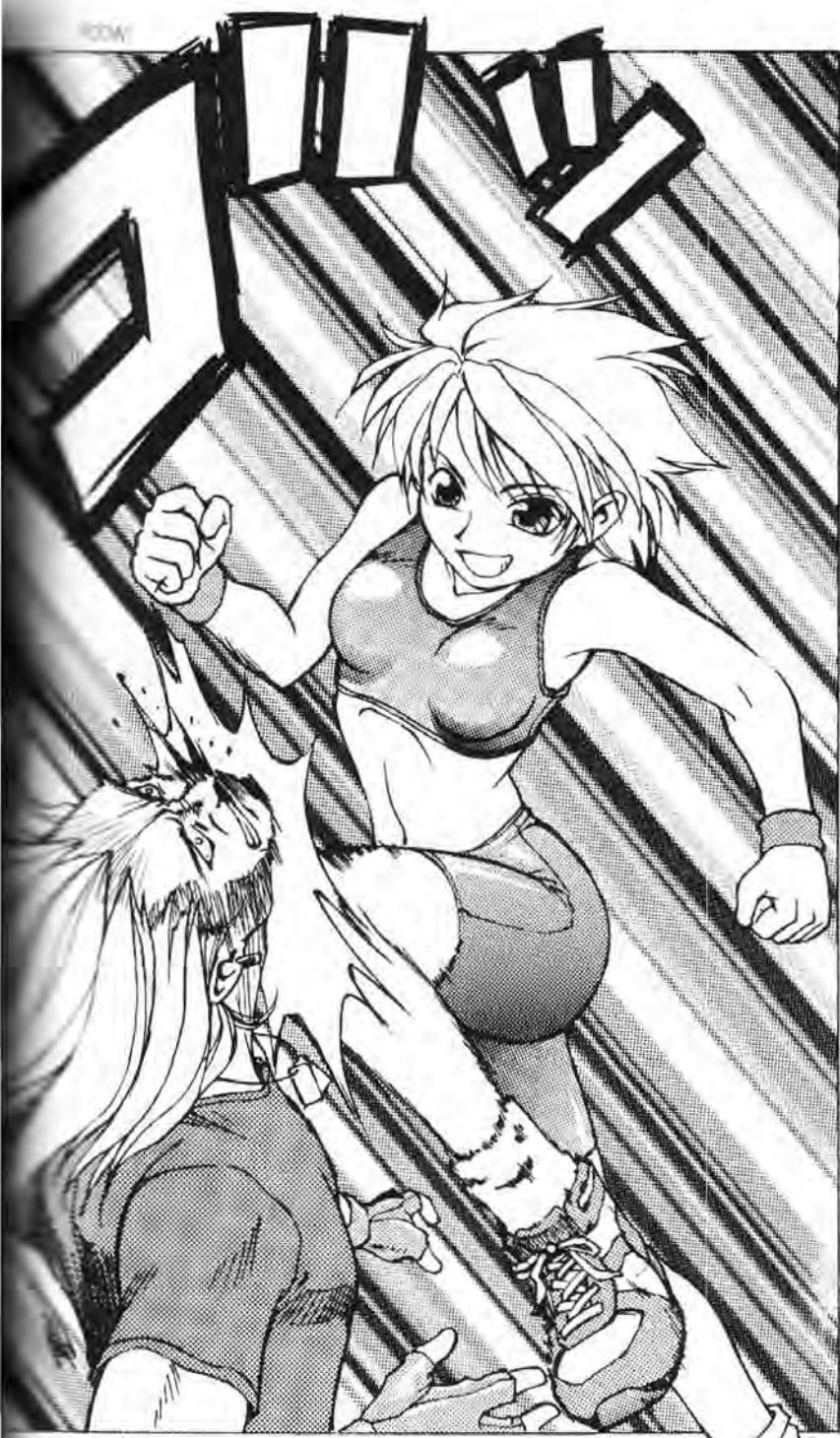
A dropped, twisted waist gives more power to the blow. Turning the wrist downwards, as illustrated, separate this move from standard elbow punches.



Use downward elbow punches together with the whole body. Picture images like dropping the waist from the elbow, crouching down from the elbow, etc., and draw them.



The elbow can be bent to a right angle or sharp angle. Both can be used for attack and defense scenes.



For knee kicks to the chin/jaw, the knee should appear to be driven into the jaw.



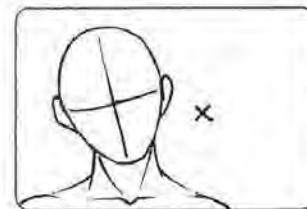
The arrows depict the various directions in which the body parts move during a knee kick (e.g. twisting).



Dodging and Defending



The attack-character's line of sight stays fixed on the target even after he knows he has missed his target. By doing this you can suggest that this enemy is also a skilled fighter.



Dodging can be expressed by bending the neck and moving the body a little to the side.



An opponent left looking at where the punch was thrown makes him look like an unskilled, amateur.



The more nonchalantly the dodge pose can be done, the cooler it looks. A slight flutter of the hair or the wrinkling of the clothing can express the visual direction of the movement.



There are two ways to block punches with your hand
1) Intercept the punch and 2) grab the punch
The key is to draw the punch aimed directly for the opponent's head without assuming anything about intercepting and grabbing the punch.



Parry up



Block - defense move

Parry down



Parry to the side

Jump into the opponent's waist



Hold



When the attacked-character is drawn like this it really looks like he has been hit. Note that the attack-character is the same for all these drawings.



A pose the character that has more than just avoided the attack.

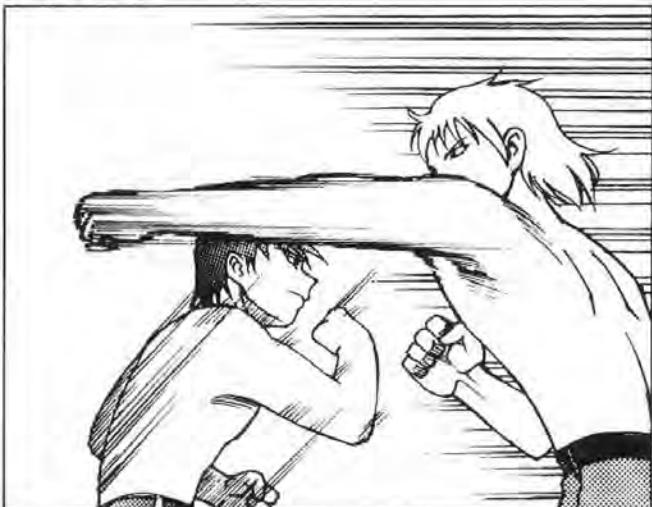
How to Draw Dodge Scenes

1. First decide the pose of the character throwing the punch and fix the path of the attack.
2. Draw a character that dodges the path of the attack.



The entire body is not often drawn.

Dodge to the left side.



Depending on the situation, jumps can also be used as a dodge move.

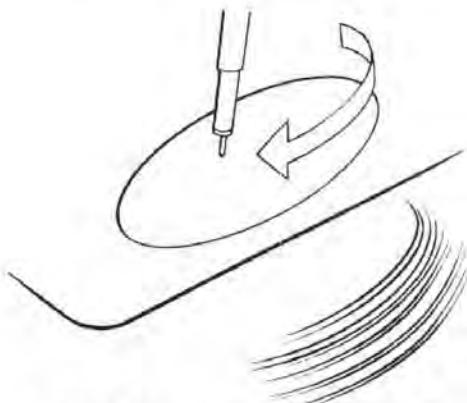


Any pose will do as long as
it is out of the path of the
attack.

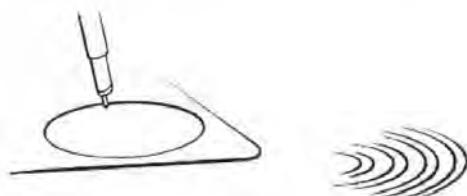
How to Draw Curved Effect Lines

Using a Fine-Point Pen

Fine-point pens and draftsman's rulers are the general tools used. Ellipse templates and rib rulers are also often used.



1. Ellipse template and fine-point pen (about 0.3 mm)



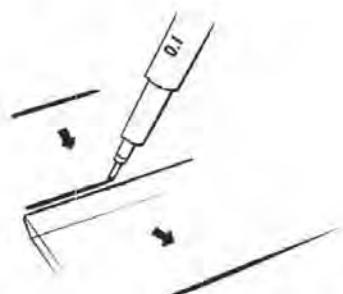
2. Curved points like this are the curtain call for ellipse templates.



3. A long edged draftsman's ruler



4. A large spanned rib ruler



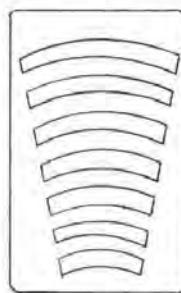
5. If the line is not sharp enough, go over it with a 0.1mm fine-point pen.

Tools for Drawing Curved Lines

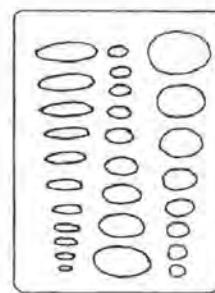
Use any curved item like this television game software cartridge.



Fine-point pens
(0.3 mm to 0.5mm)



Rib ruler



Ellipse template



Various draftsman's rulers

Free form curved line ruler. The frequency of its use is varied.



Outline

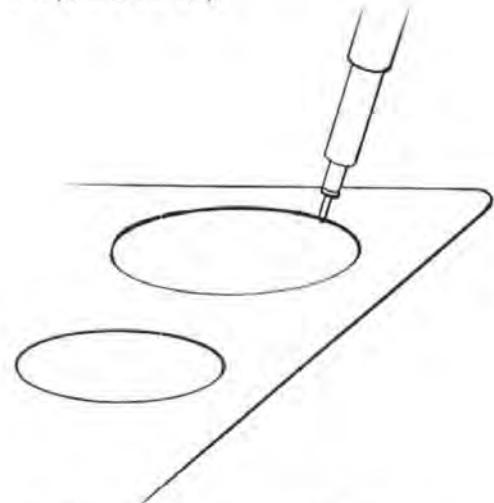


Inking

The path of the slap



Finished work

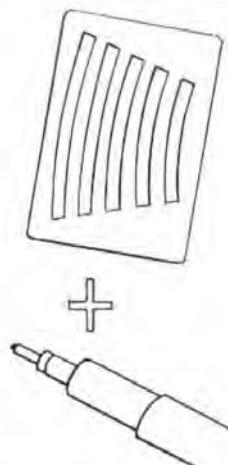


A 25-degree ellipse was used here.



Draftsman's Rulers and Pens

- Use ones that can produce sharp, cool looking lines.
- Taping a penny or other small coin to the ruler helps prevent ink dribbles.



Rib Rulers and Fine-Point Pens

- Drawing curves will be no big deal if you learn to draw them with fluidity by not stopping the pen movement.



Expressing Weariness

Rounding the back really makes it look like he is worn out.



In doing so, this expresses that the character is tired but hasn't lost his fighting spirit.

The pushed out chin, curved back and slightly forward body position makes the mind's eye see this character as out-of-breath and tired.



Drawing the neck a little on the short side points out the fact that the chin is forward and this expresses the weariness.

The direction of the ear shows that the character is looking at the opponent.



Sweat, breath, frayed hair and dirt are all ways of expressing weariness.



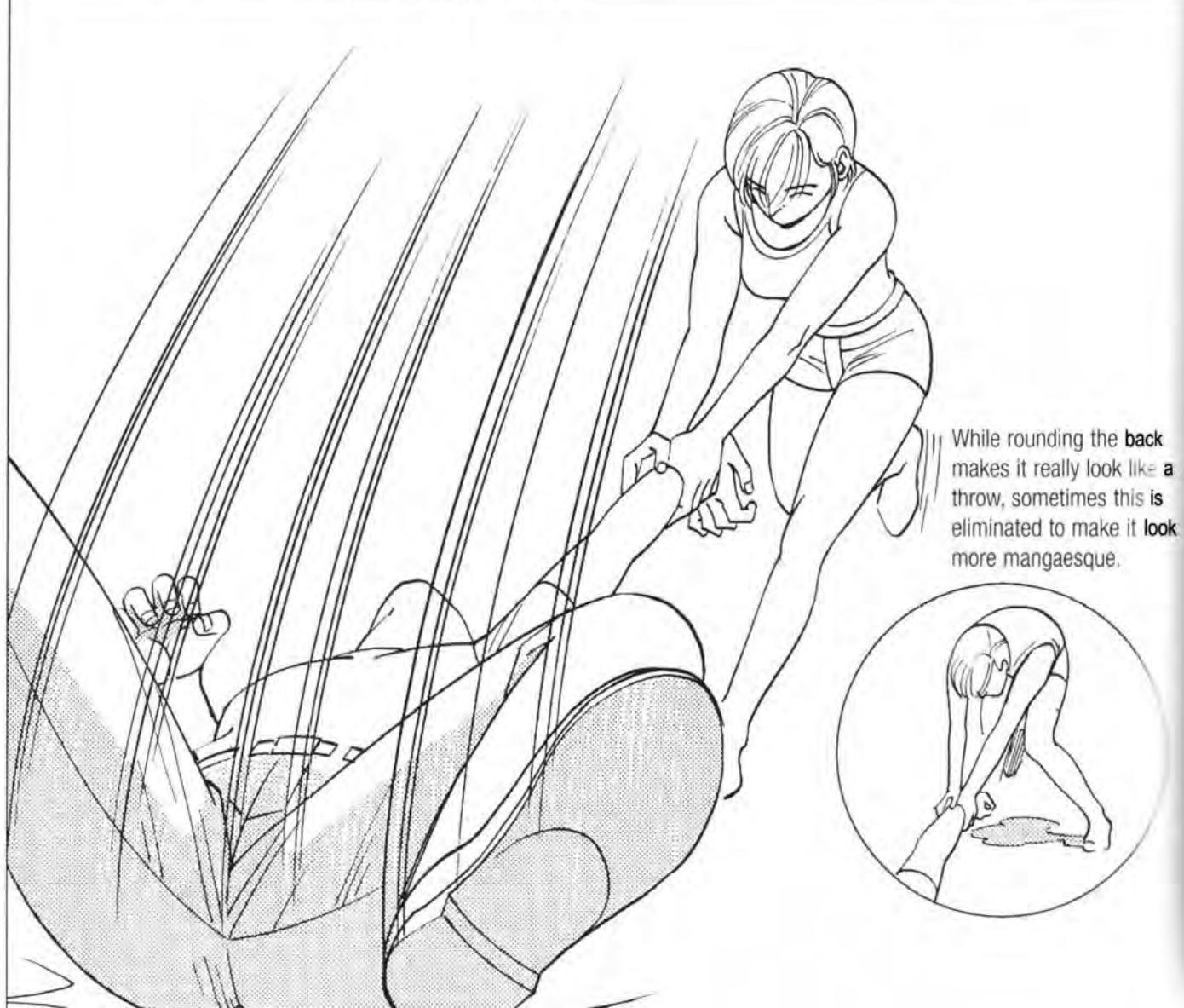
CHAPTER 3

DRAWING THROWS, GRABS AND GRAPPLING



Throwing

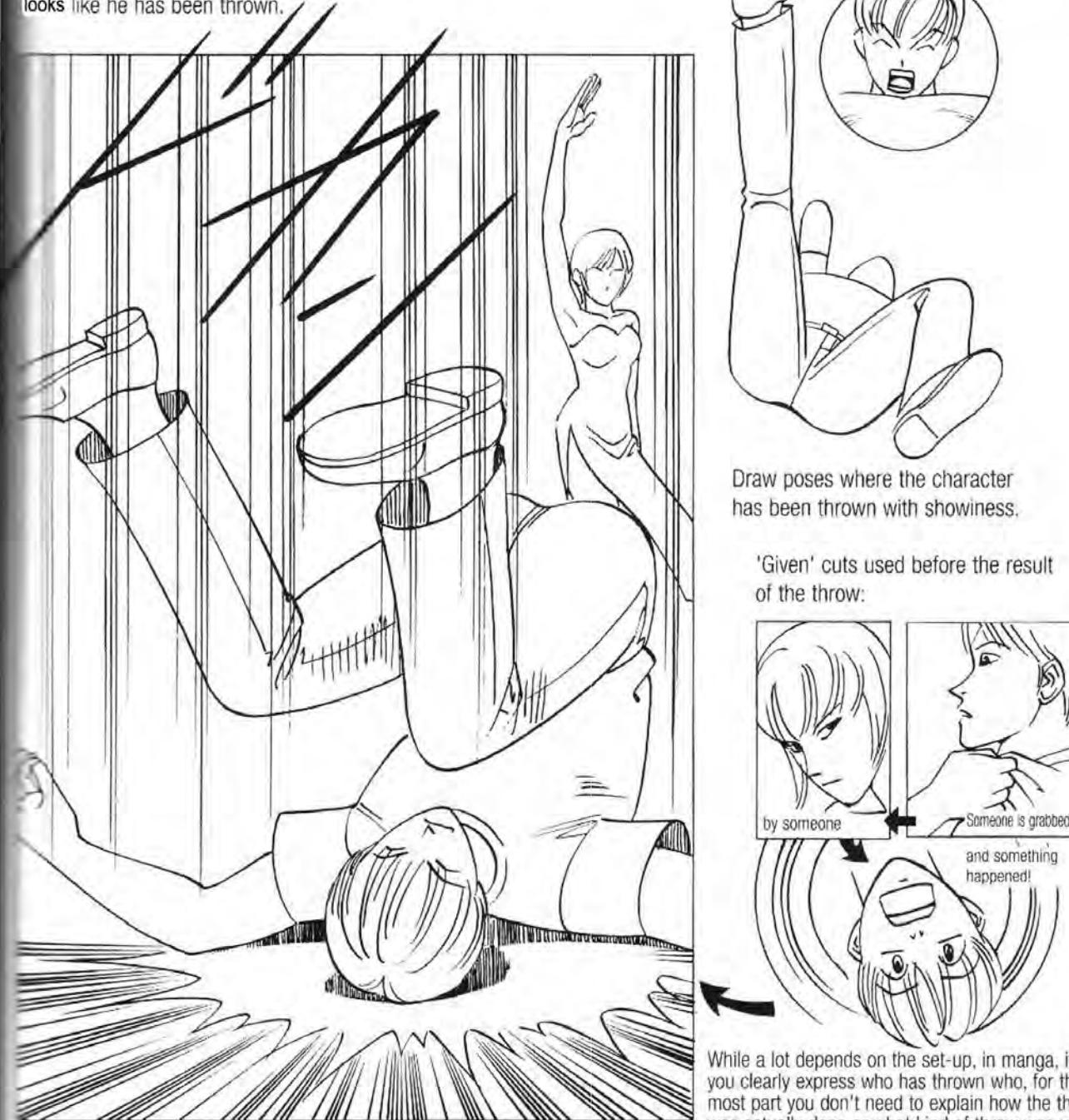
1. Grabbing the Arm and Throwing



2 Making Throwing Scenes Simple



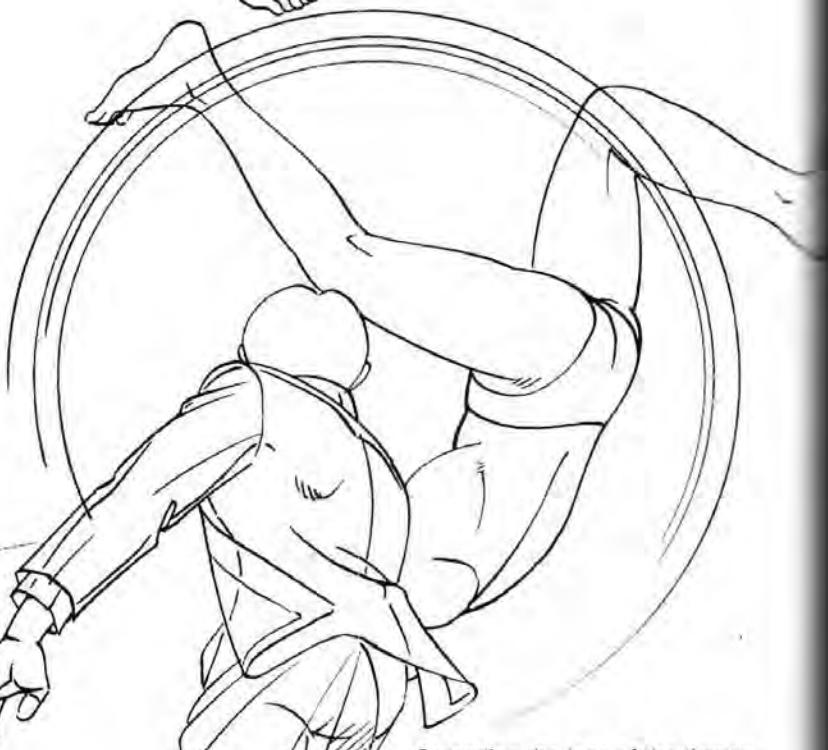
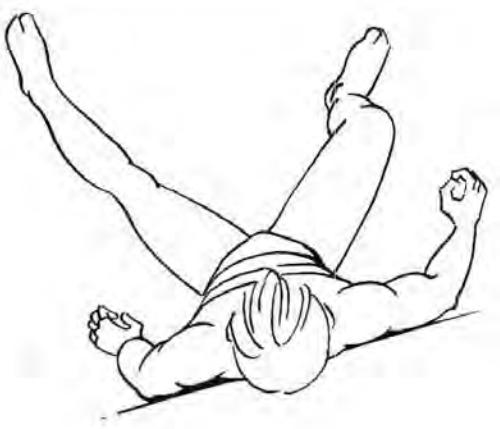
Combine poses where one character looks like he has thrown and the other looks like he has been thrown.



3. Aikido Throws

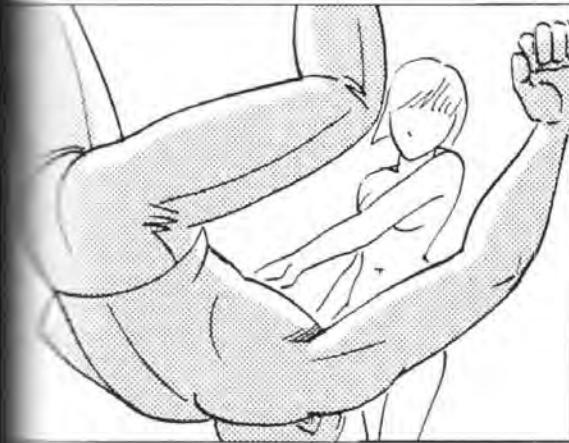
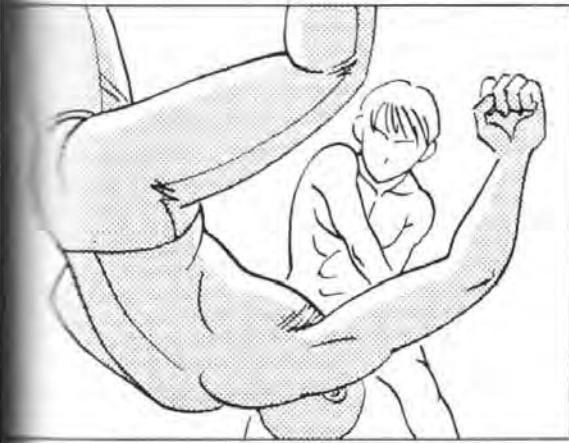


Twisting the thrown opponent in the air makes for a showy scene. When you don't have enough frames or pages make use of a big frame.



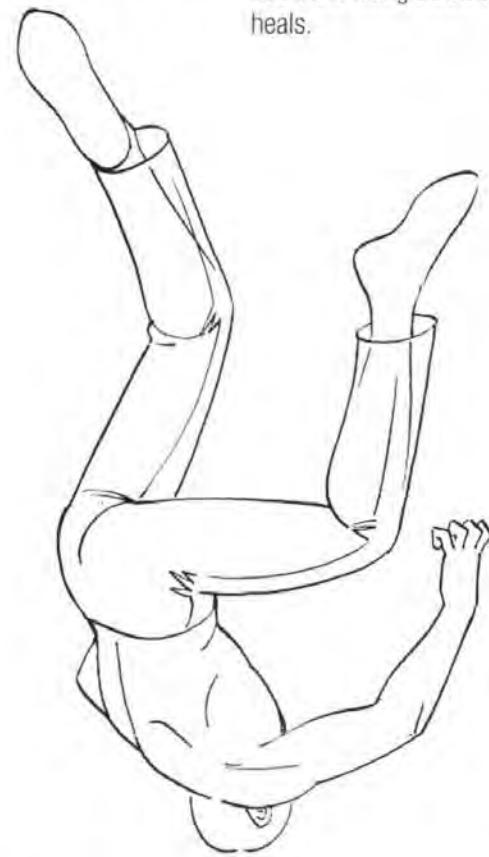
For poses where the character has been beaten head over heels, drawing the knees and the head close together brings out the fact that the character has taken a hard fall.

Spreading the legs of the thrown character wide whether it is in mid-throw or post-throw makes for a powerful scene.

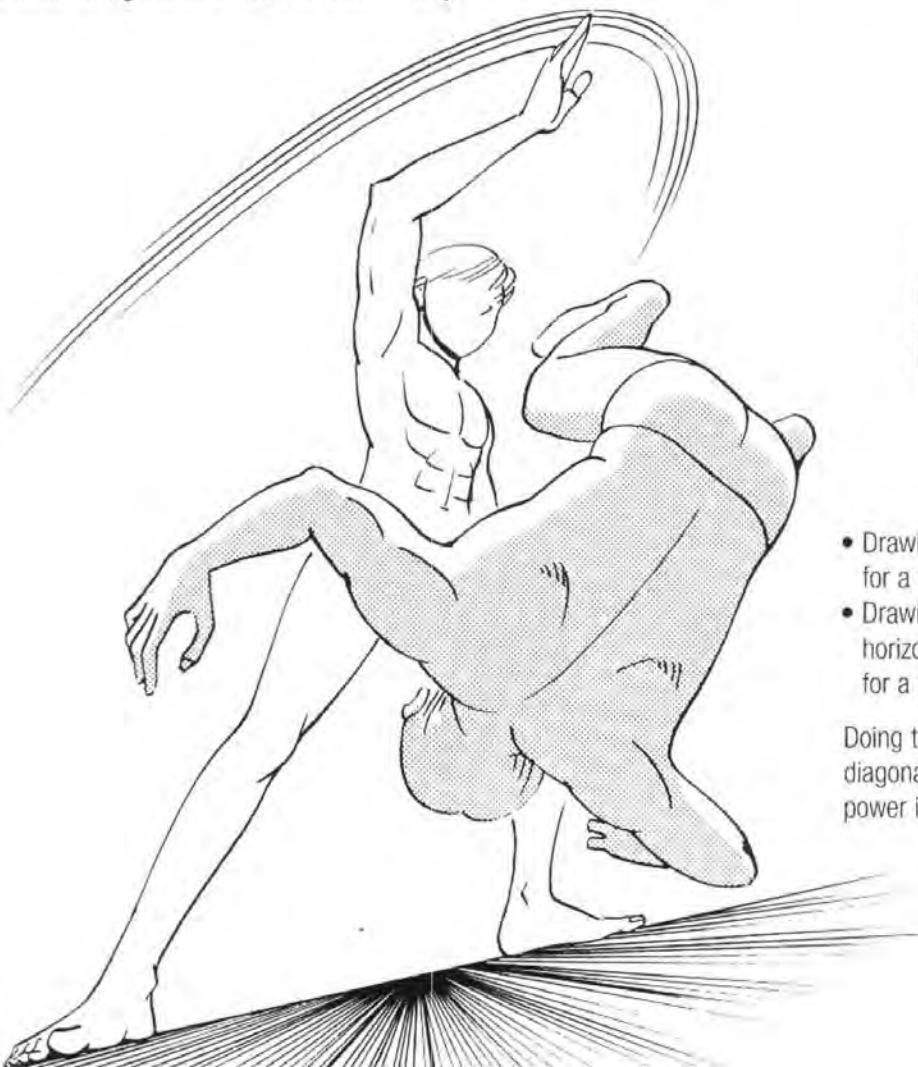


4. Using Falling Poses

The example below illustrates someone being thrown head over heals.



The character doing the throw can be drawn freely.



- Drawing vertical effect lines makes for a falling pose.
- Drawing the effect lines horizontally and/or slanted makes for a flying pose.

Doing the lines on the ground diagonally brings out the depth and power in the scene.

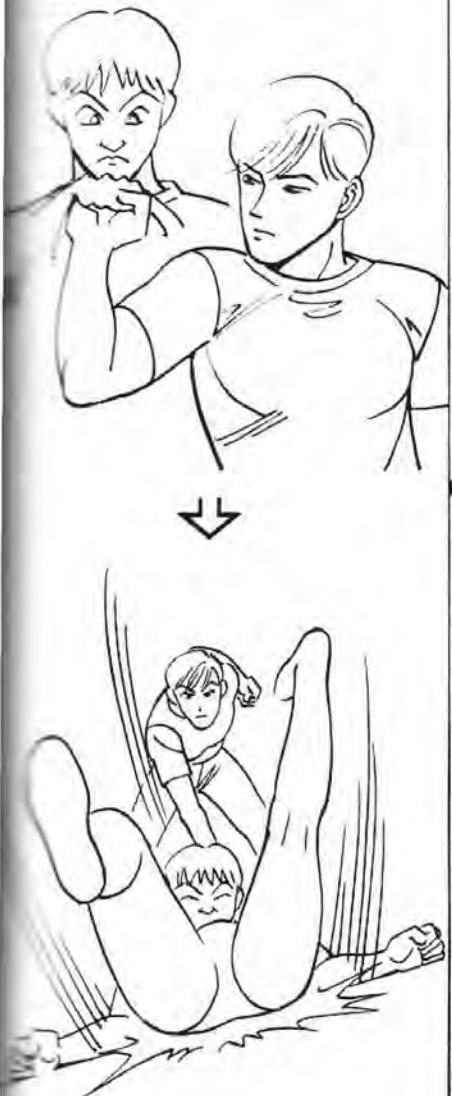
5. Other Throwing Scenes

Grab the collar of the shirt and hurl.



Showing the aftermath of the throw like this is one visual directional choice.

Showing a cut with the grab and another with the aftermath of the throw makes a throw scene materialize.

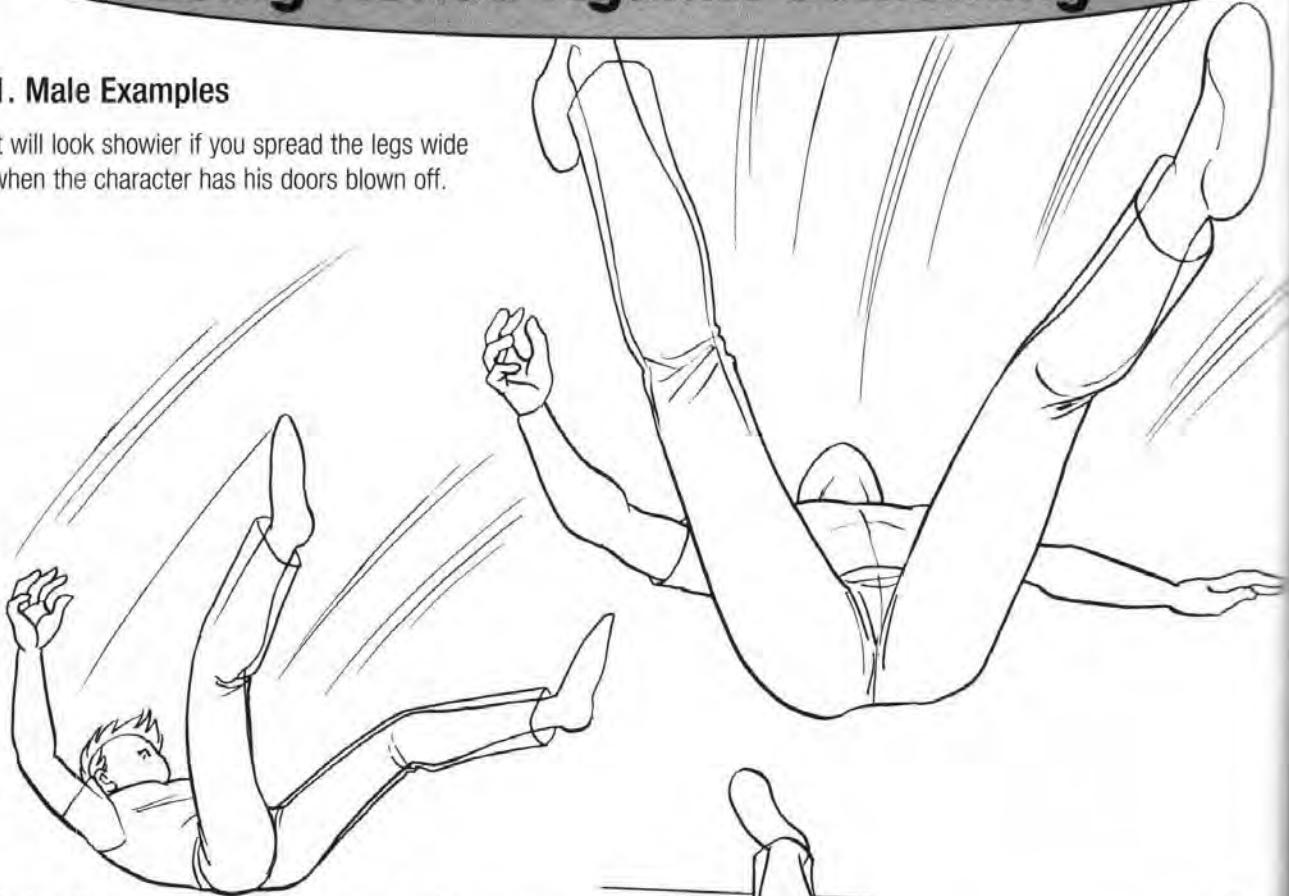


Bend the character forward when delivering a heavy hurl. Add lines to the chest and hip areas for emphasis.

Having Your Doors Blown Off, Being Hurled Against Something

1. Male Examples

It will look showier if you spread the legs wide when the character has his doors blown off.



Not bending the knees too much gives the impression that the character fell from a high place. Also the lightness of the character's weight can be expressed.



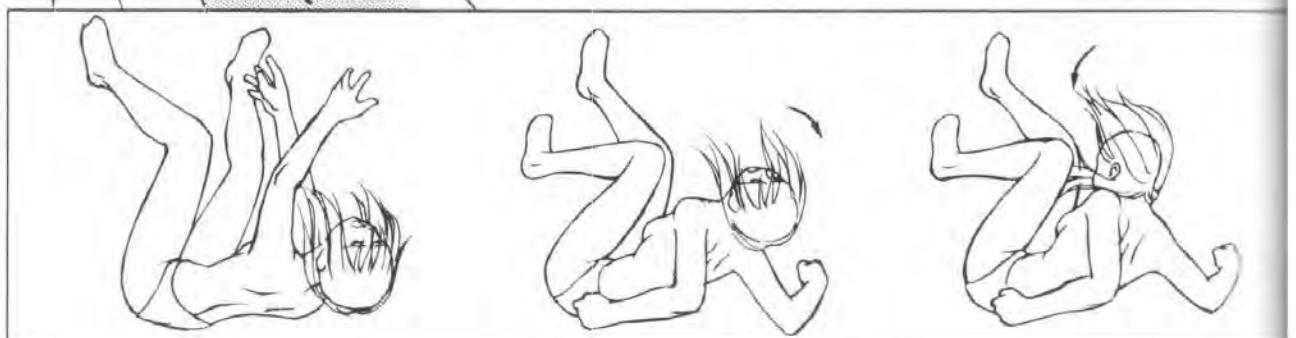
Bending the waist and knees can help express from which direction the character was flung and/or how the character was hurled against something.





2. Female Examples

Consider the direction from which the character was flung when doing hurled poses.



Usually at times when the character has been flung, the body has lost its energy so the legs also bend.

Tilting the head back gives the sensation that the character has been defeated.

Raising the head makes the character look like she is enduring the event.

Express the direction from which the character was flung with the hair. After being flung, the hair flutters in the opposite direction from where the character flew in the air.

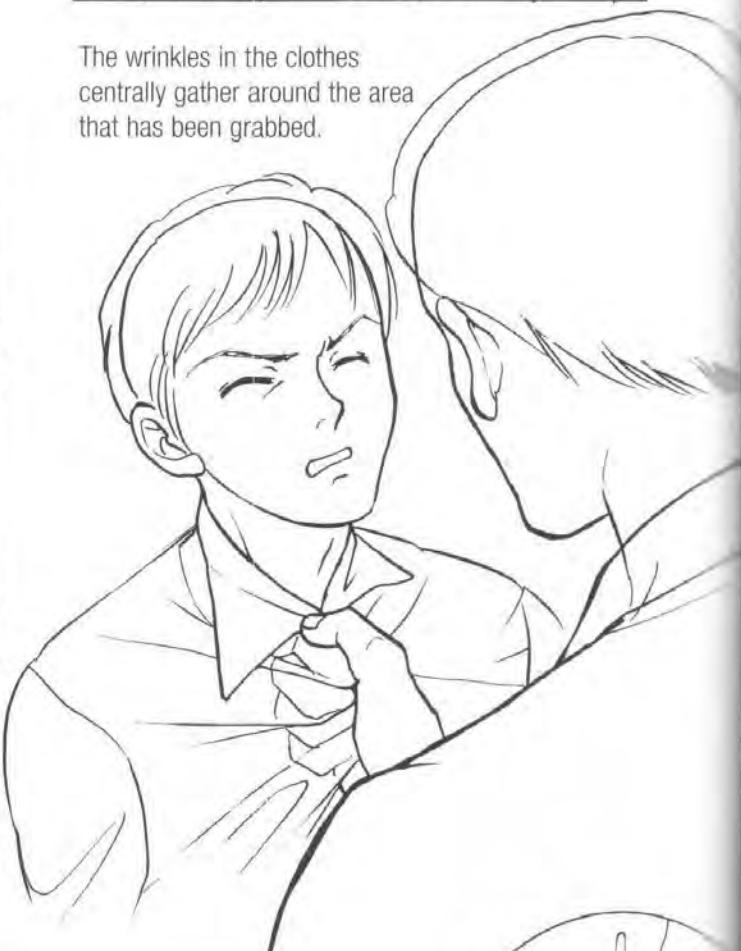


Grabbing

1. Grabbing Shirt Collars

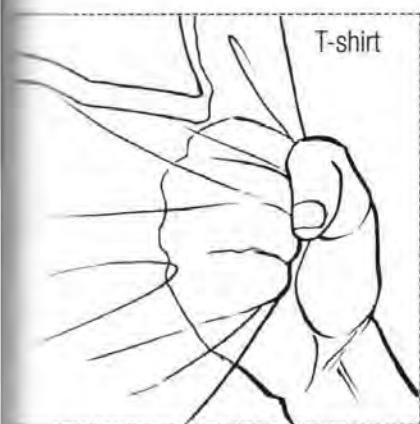


The wrinkles in the clothes centrally gather around the area that has been grabbed.

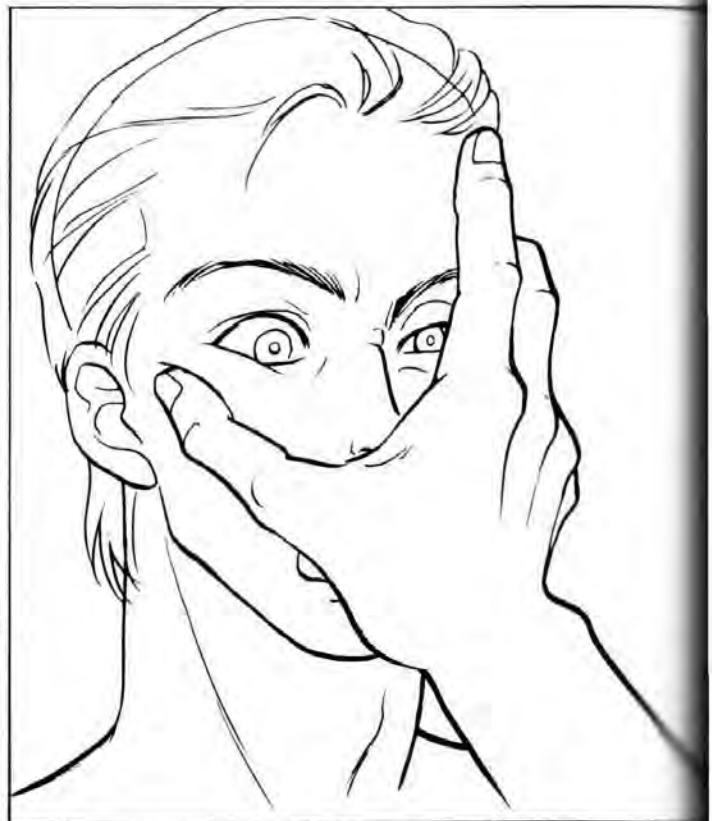


Since the clothing gets wrapped around in the hand during a grab, wrinkles form along the fingers and joints.



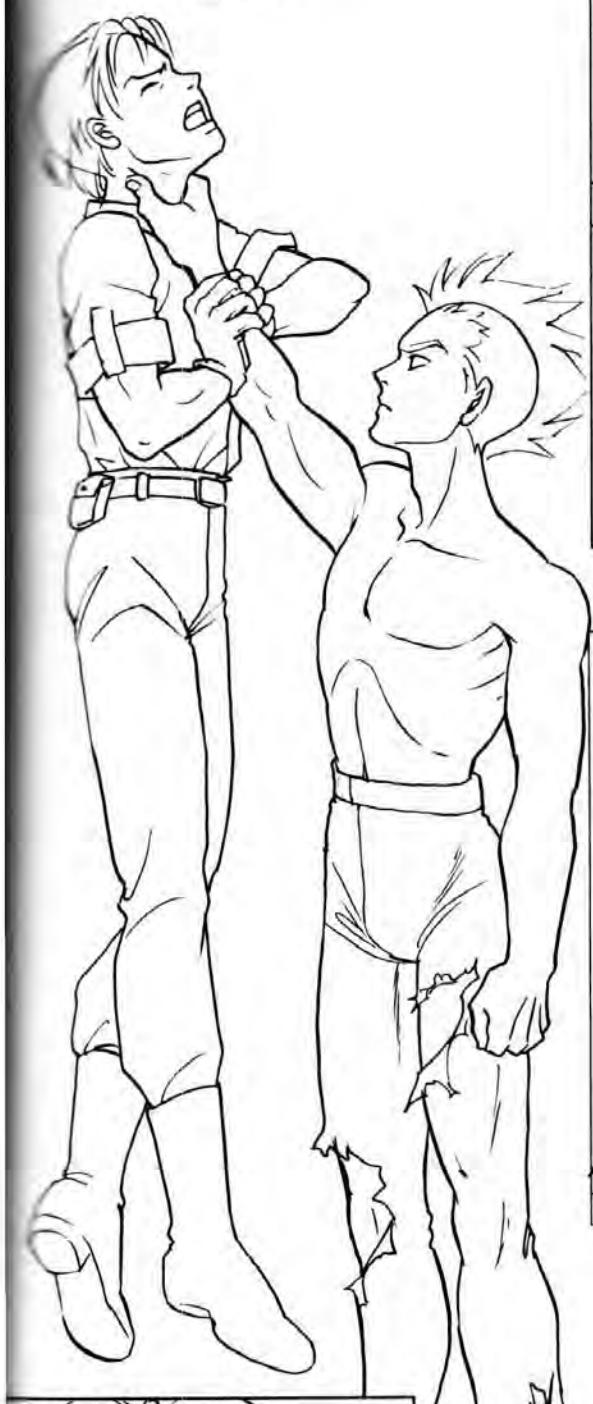


2. Grabbing Faces The human hand is about the same size as the human head. As a visual directional choice, draw the hand a little on the long side. This is usually used when the attack-character possesses some kind of monstrous force.



The moment when the character has been grabbed instantly. The eyes are widened as a visual directional choice to express 'surprise'.

II Grabbing Throats



4. Grabbing Arms

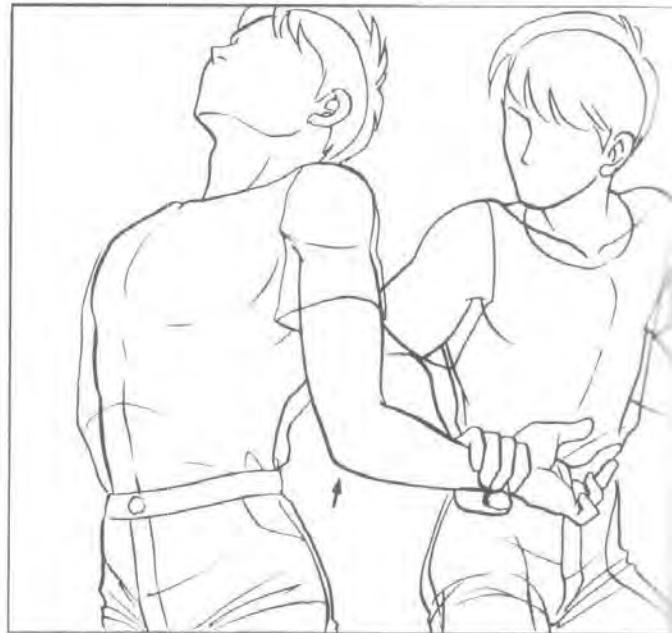
As a visual directional choice, the movement of the hand grabbing the arm can then be used to prevent the opponent from moving (i.e. turning a grappling move into a locking move).



1) Grab the wrist.



2) Then, twist.



3) Turn the elbow joint in the opposite direction.



Press down on the shoulder.

Once the shoulder is lowered with the arm twisted upwards, the opponent can't move at all.





Grab the opponent's wrist like this. Twisting requires technique. (This becomes a job for a real pro).



There are a variety of ways to twist depending on the way the opponent is grabbed.



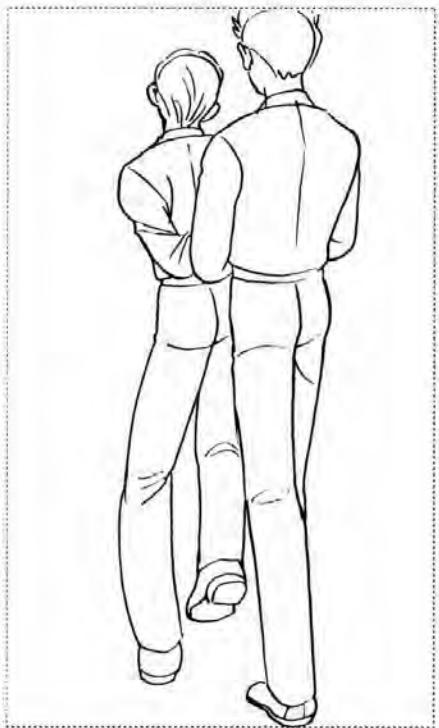
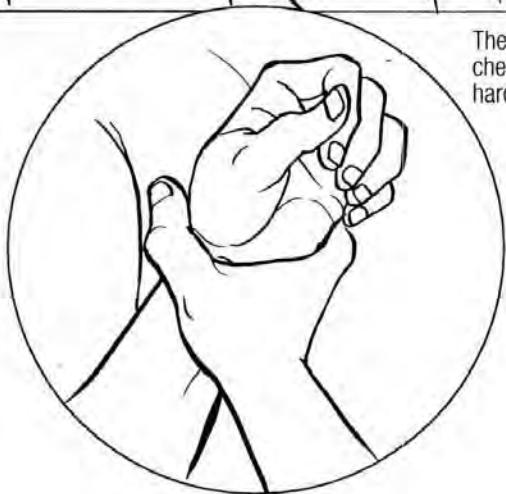
Twisting upward so that the thumbs point outward makes the upper-body fall forward.



Twisting in an upward direction



The more the opponent's chest is bent back, the harder it hurts.



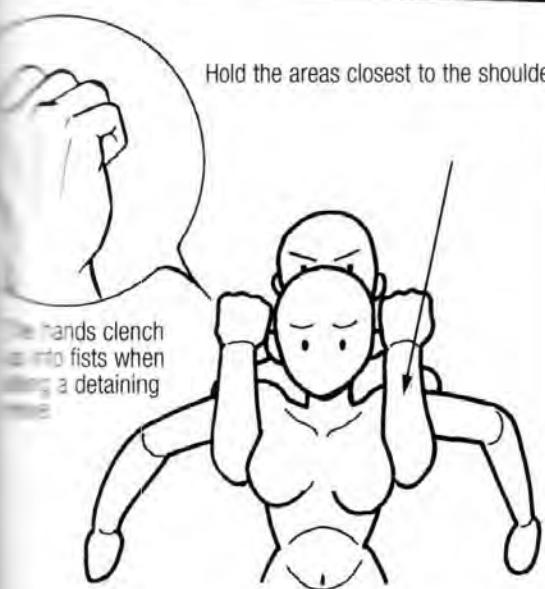
A grab using both hands



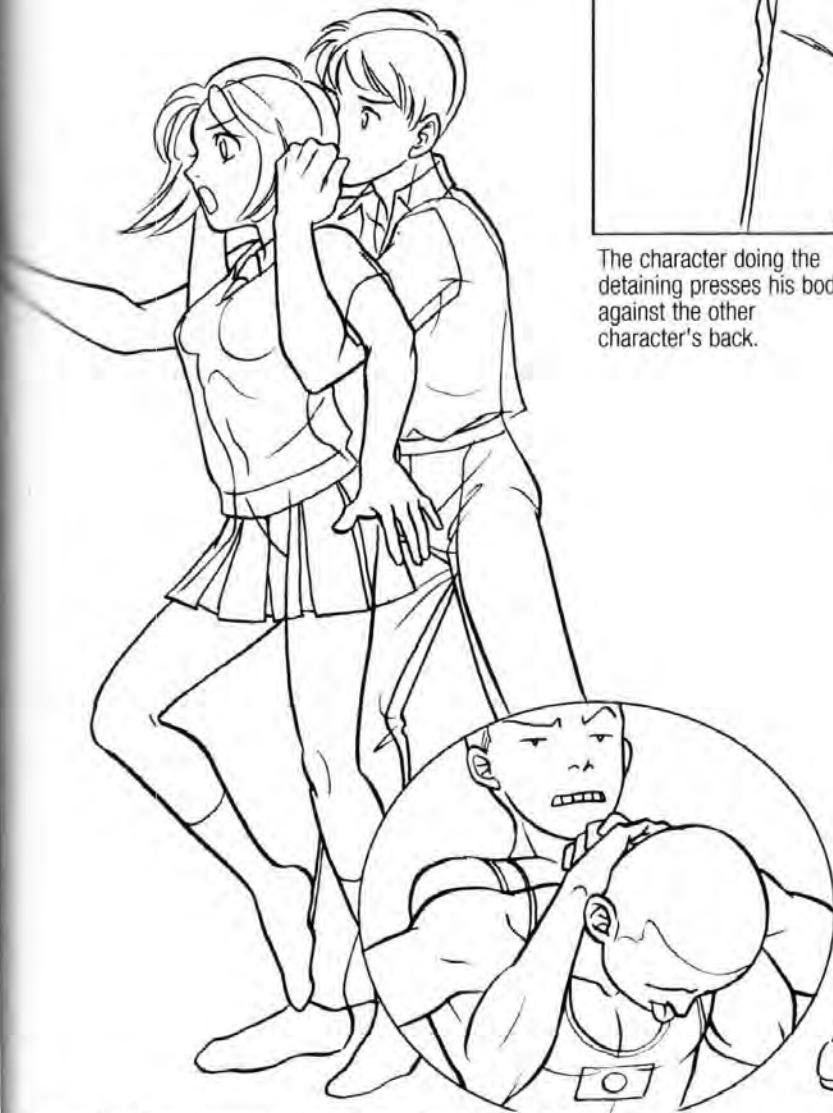
Drawing the lines of twisted character's back diagonally renders a mood of resignation.

Detaining

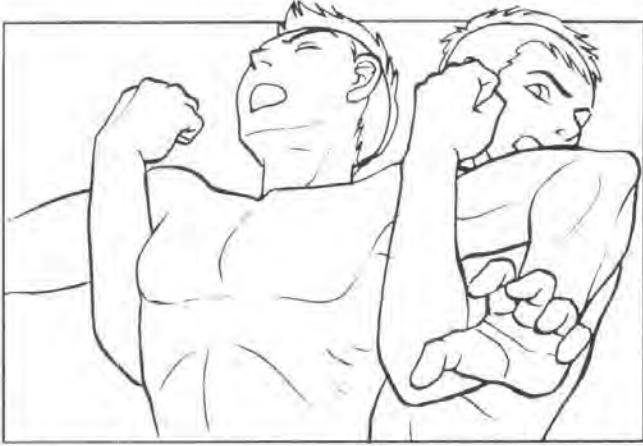
Hold the areas closest to the shoulder.



The character doing the detaining presses his body against the other character's back.

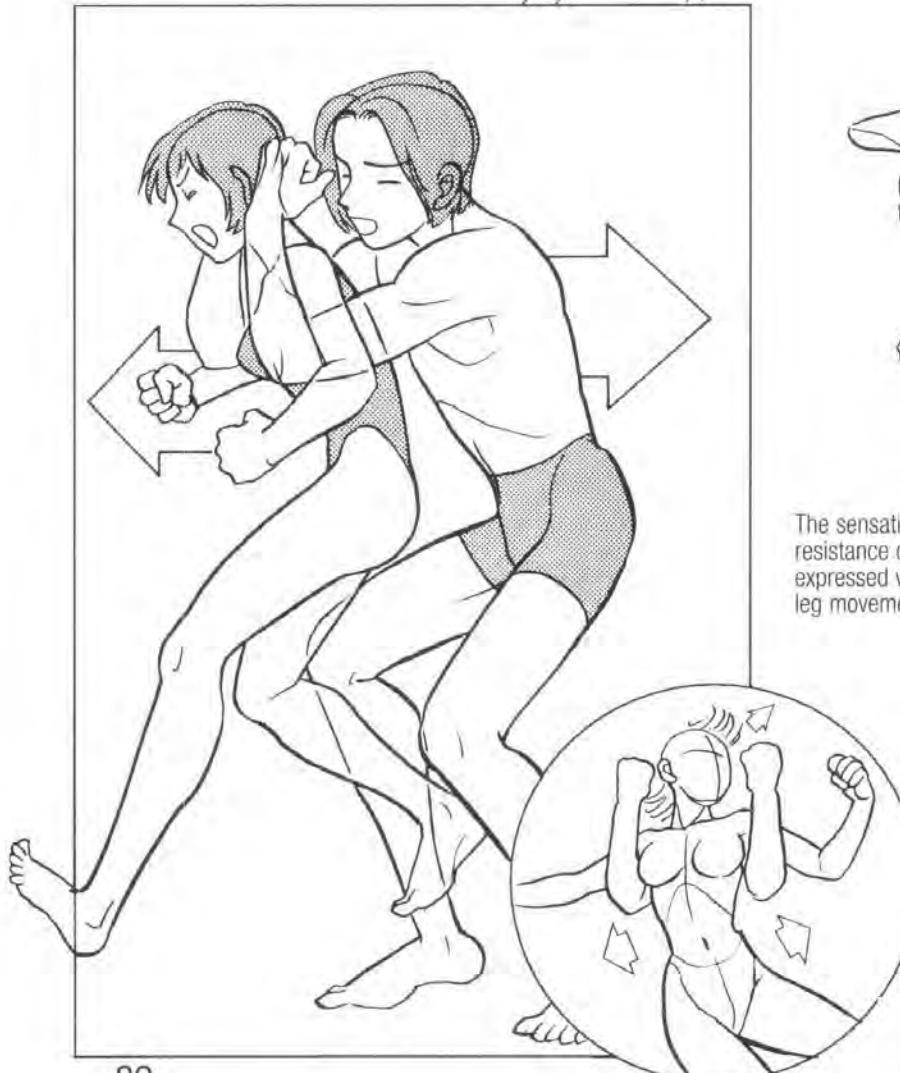
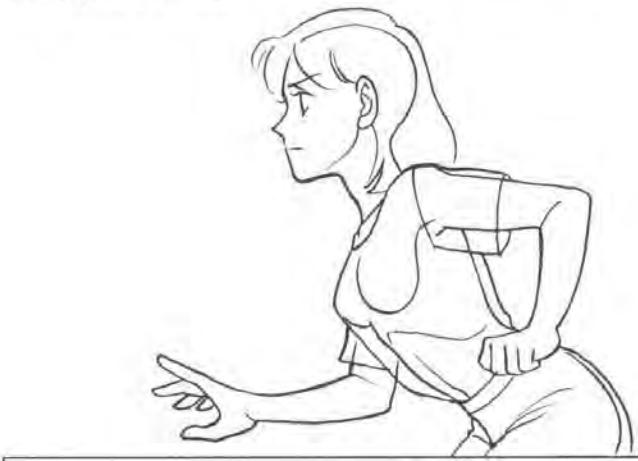


Crossing the hands behind the head binds the character's arms.



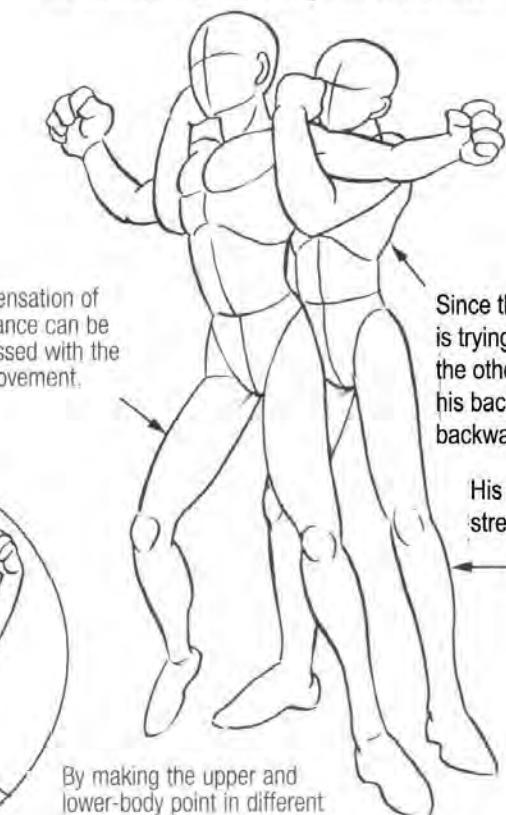
Since the character being detaining is trying to move forward, the body leans forward.

The arms' range of movement



The sensation of resistance can be expressed with the leg movement.

If the attack-character's body is not attached firmly, the attacked-character can get out of this hold.



Since the character is trying to detain the other character, his back bends backward.

His legs are stretched too.

By making the upper and lower-body point in different directions, a sense of resistance is created.

1. Escape Techniques



Kicking the shin



Stomping the foot



Head-butting



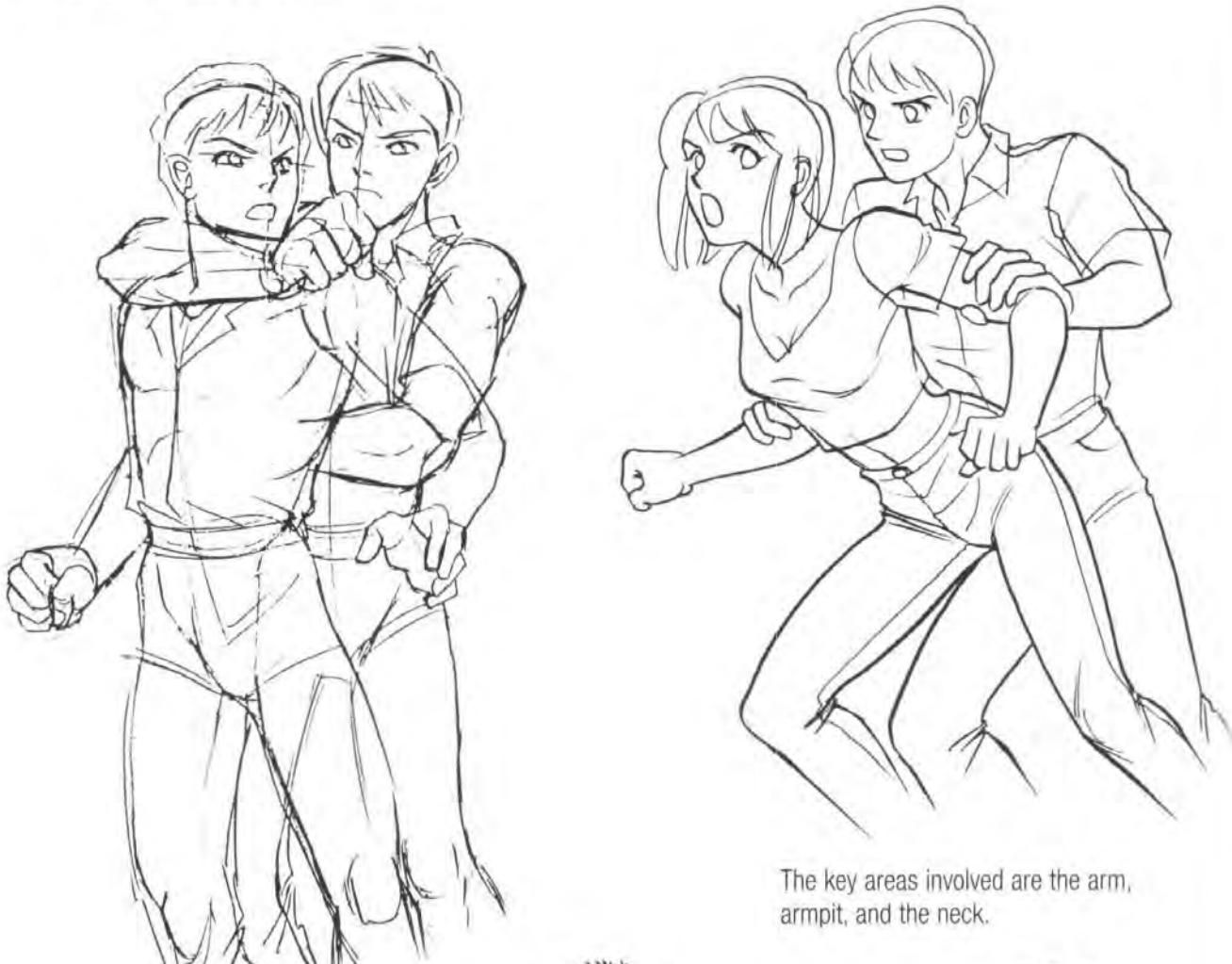
Kicking upward



High heels will actually open up a hole in the shoes. For manga there are times when you don't need this extent of realism.



2. Grabbing from Behind



The key areas involved are the arm, armpit, and the neck.



An example illustrating a significant difference in body size.

Since women have thinner hands, they can be held with a single hand.



An example when the hands are wrapped around the body.



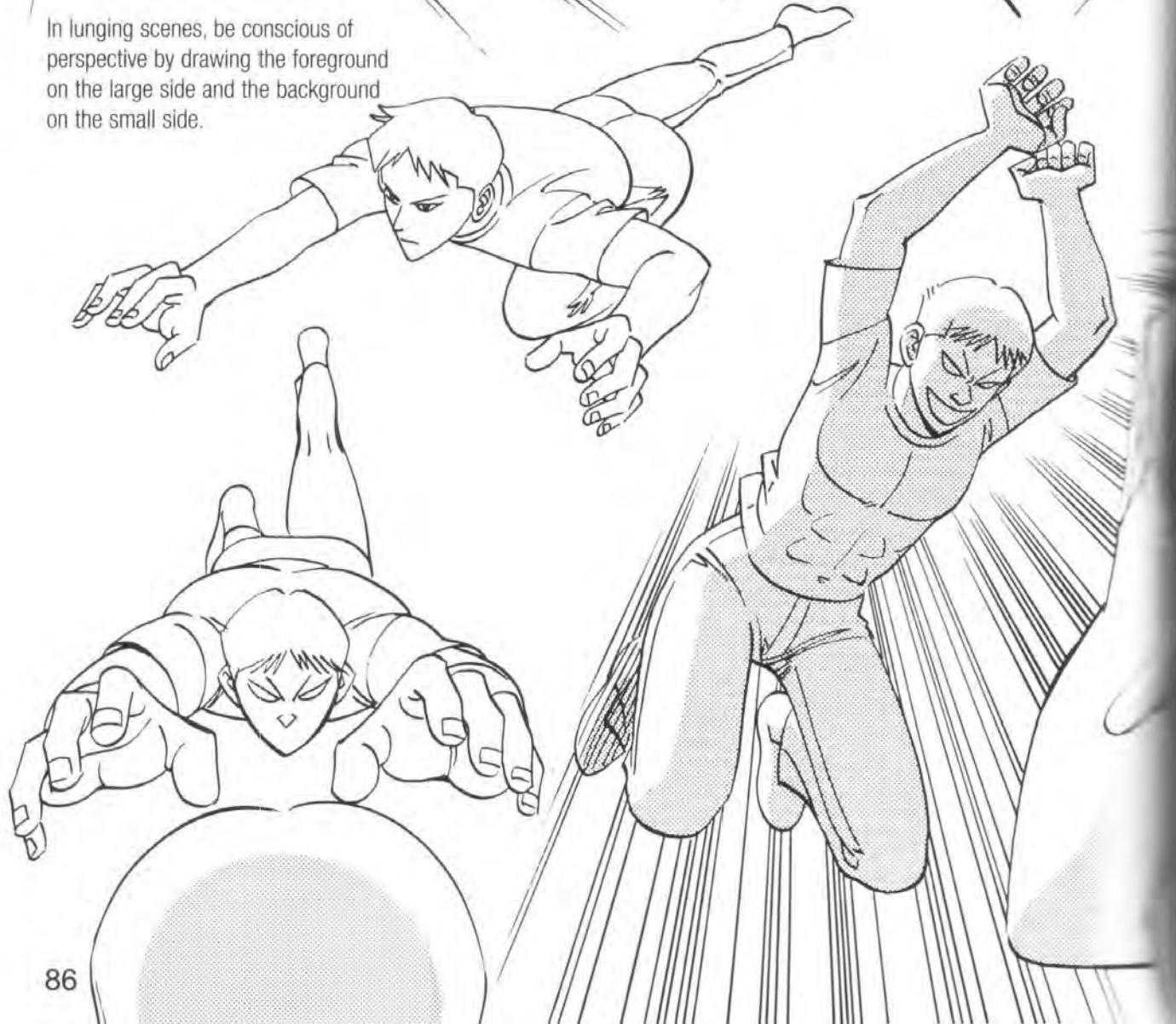
When there is a difference in height and body size, the neck and arm can be detained simultaneously.



Lunging



In lunging scenes, be conscious of perspective by drawing the foreground on the large side and the background on the small side.





Making use not only of straight effect lines but curved effect lines based on the setting brings out a mysterious mood.



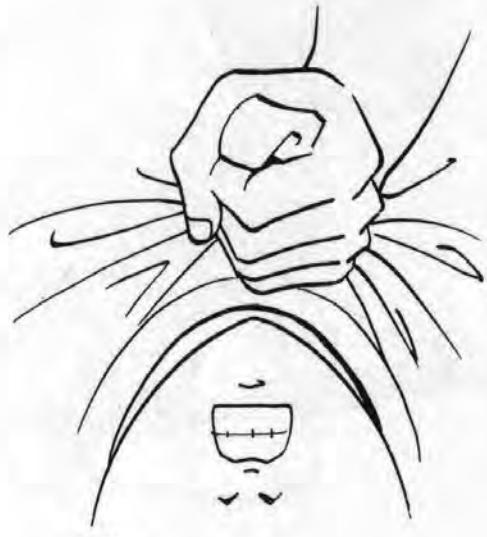
Punching Sitting Astride



When grabbing the hair, keep the skull in mind.

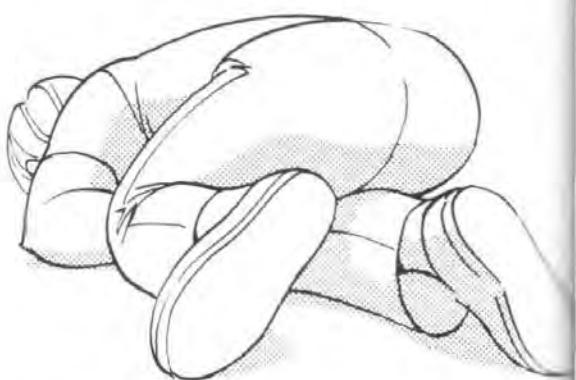
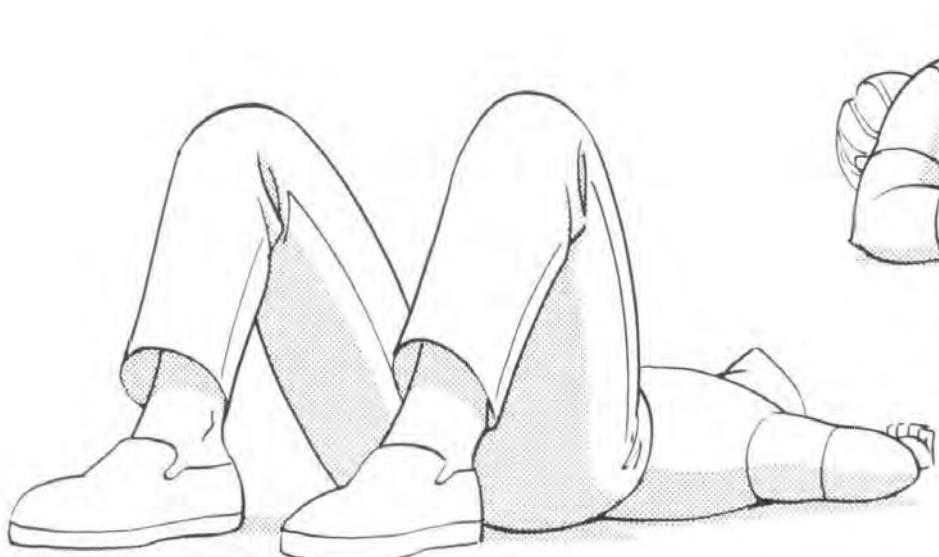


Adding a shadow makes it easy to understand that the character is trying to raise his head.



Express a 'punching at will' mood with effect lines.

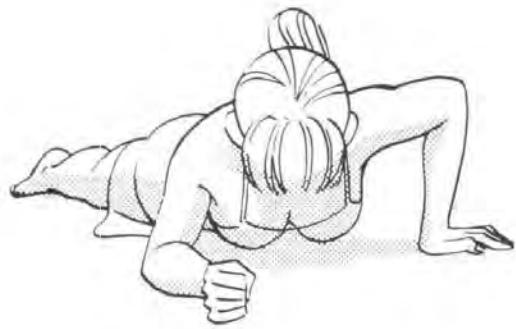
Crouching Down, Falling to the Knees and Falling Over





Getting Up and Standing Up



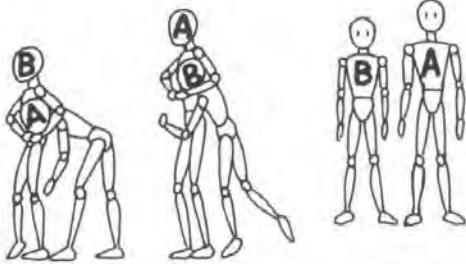


Head-locks and Sleeper Holds



1. Basic Head-lock Patterns

Holding down the opponent's head in a headlock is one, very popular pro-wrestling move.



Differences in height affect the degrees to which the body bends forward.



2. Lock Variations

Locking the head showing the face



Locking the neck



Applying pressure to the cheeks



Locking the head and the forehead

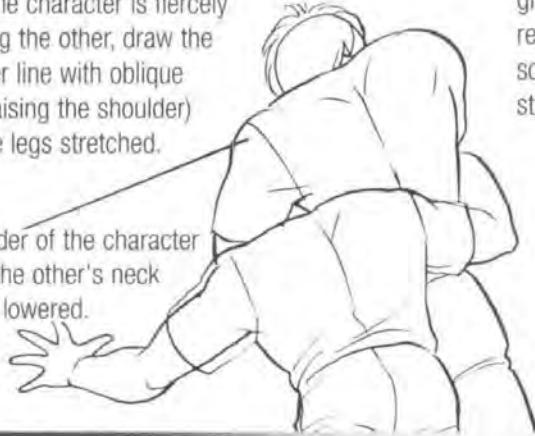


Twisting the neck

a. Serious VS. b. Joking

a. When the character is fiercely grabbing the other, draw the shoulder line with oblique lines (raising the shoulder) with the legs stretched.

The shoulder of the character grabbing the other's neck should be lowered.



b. When the character is jokingly grabbing the other, show a sense of relaxation. Draw the shoulder line soft and relaxed with the back straight.



3. Strangle Holds - Sleeper Holds

Sleeper holds apply pressure to the blood vessels in the neck arteries while strangle holds simply squeeze the neck.



A true strangle hold is when the arm is inserted under the chin.



There is also a variation on this move with one hand behind the head.



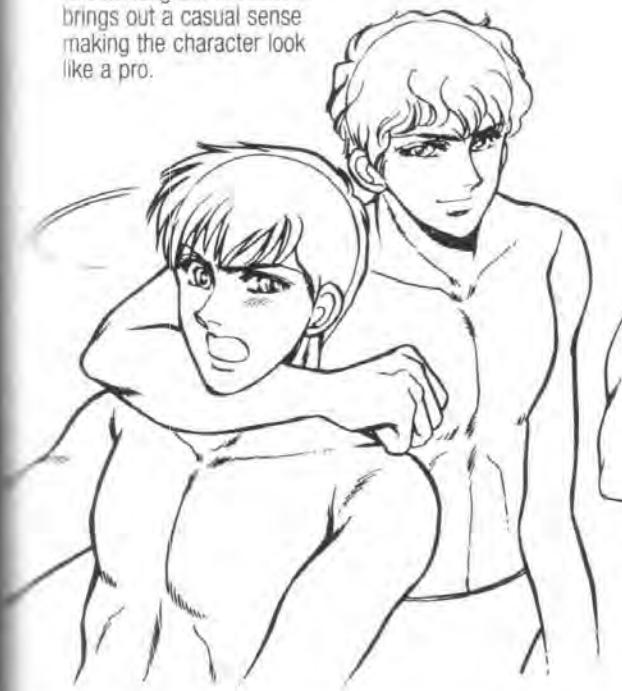
Pushing the head extremely forward from behind will break the neck bones.



Shots from behind make it look like murder.



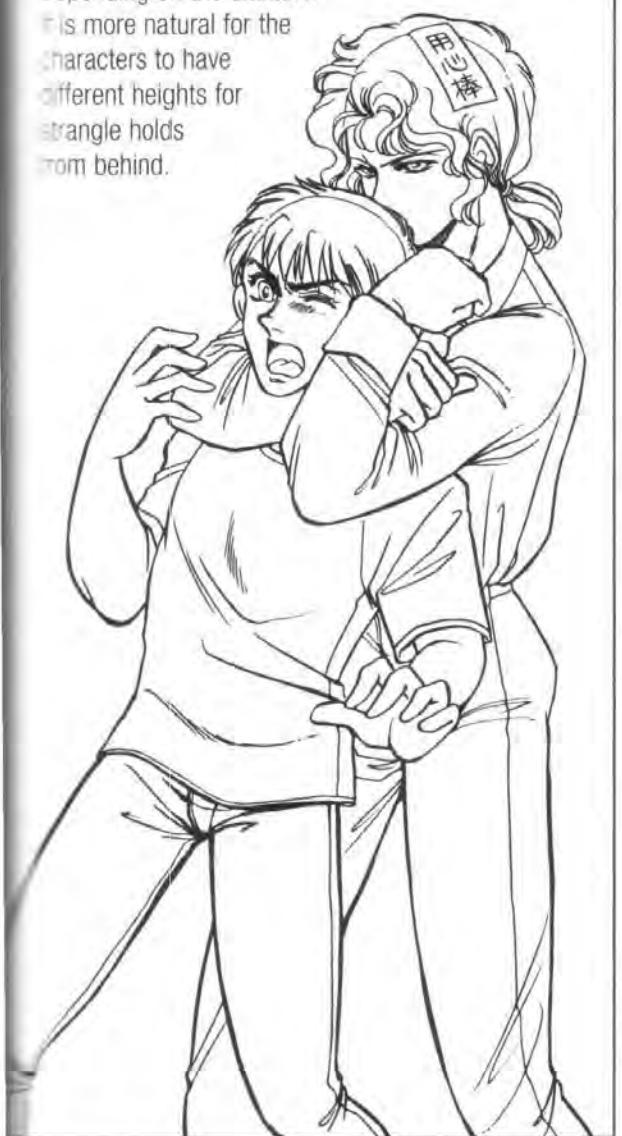
Not twisting the fist inward brings out a casual sense making the character look like a pro.



Twisting the fist inward brings out a sense of power.

This is the part that presses against the neck. Wrap the side below the thumb around the neck.

Depending on the situation it is more natural for the characters to have different heights for strangle holds from behind.



When used in pro-wrestling, the arm isn't inserted under the chin and



the body leans forward.



When really strangling someone,

the body seems a bit leaned back.

When one of the characters is more than a full head taller, the length and width of the legs are also different.

Sailor Suit School Uniform Battles

The most suitable way to comprehend these battle scenes is to study the various movements of the skirt.

A sense of lively motion is rendered by adding movement to the hair along with the movement of the skirt.

1. Punching







The hip's rotation is reflected with the fluttering of the skin as well as the lines on the pleats.





Characters in a 'bare handed' pose can be practically applied for sword action scenes just as they are by putting swords and shields in their hands.



2. Kicking



The skirt flutters up more after the kicking than at the moment of the kick.



Practical application example

By changing the effect lines and lines of the leg, a front kick can become a sidekick.



The arm appears more gracious when far from the body and powerful if close to the body. In addition, whether or not the hand is clenched marks the difference between strength and grace.

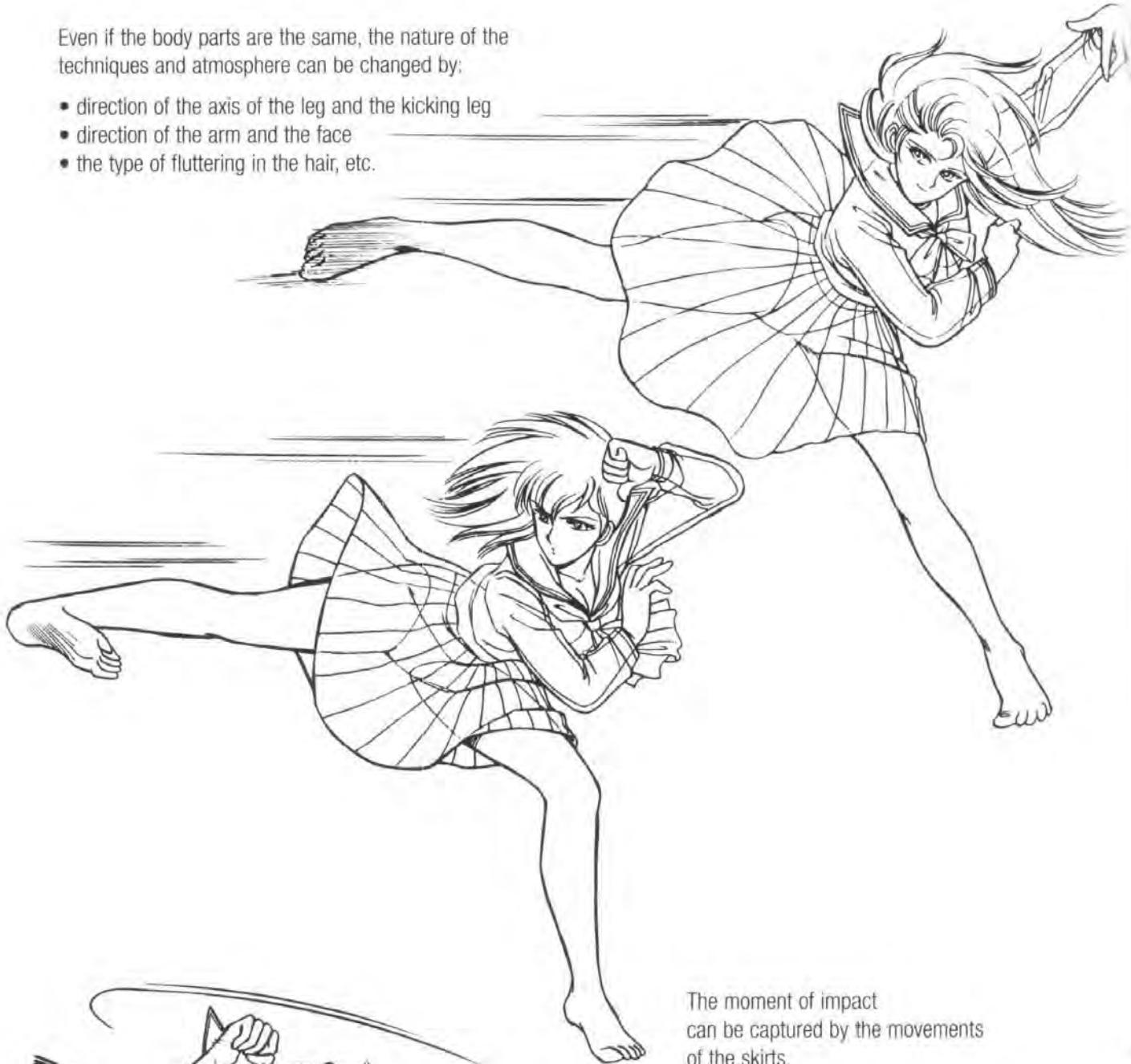
The skirt during a front kick opens up.



Sidekick - the skirt clings to the legs.

Even if the body parts are the same, the nature of the techniques and atmosphere can be changed by:

- direction of the axis of the leg and the kicking leg
- direction of the arm and the face
- the type of fluttering in the hair, etc.



The moment of impact
can be captured by the movements
of the skirts.





When the skirt flares up
making a big show



A variety of kicks can
be expressed with
the direction and
angles of the oblique
lines from below the
knees.

3. Throwing



There are times when the legs spread as an involuntary reaction.

Changing the direction of the upper and lower-body shows the movement.

4. Pro-Wrestling Techniques

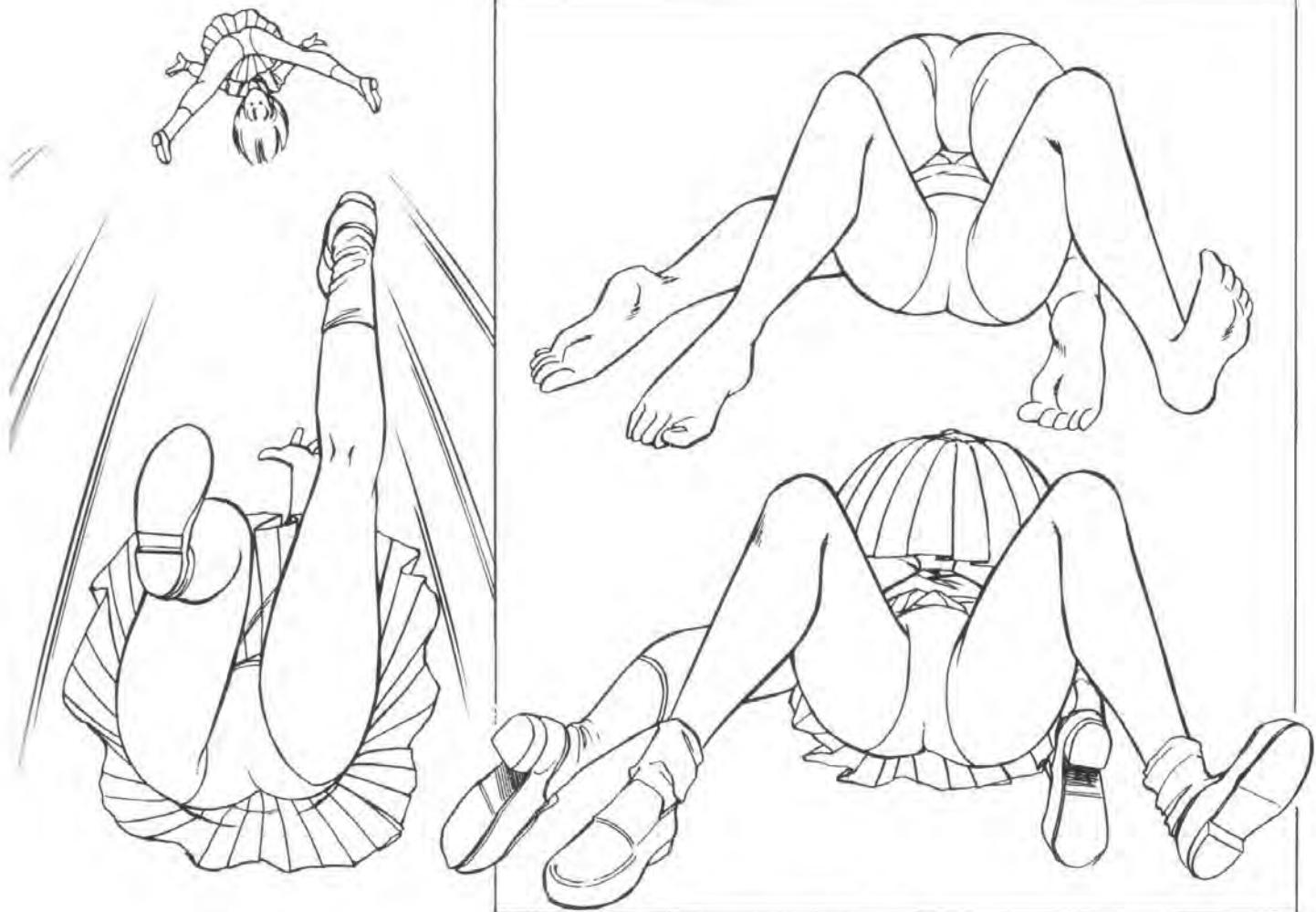


In order to avoid making the proportions too bulky, keep the shoulder width, feet, hands, and waist all on the thinner side.

For two girls with about the same build, go for balance by keeping the thickness of the arms and legs about the same.

5. Grappling





When the character is bent over the opponent, the upper-body is not visible.



6. Pinning Down



For drawings like this, imagine that the character has mounted a box and is sitting down.





This example shows clothing that has been torn into rags and hangs down. Leaving one area intact is stylish.



As a strict rule, rips in clothing vary depending on the texture of the material. But in manga, for the most part, doing it for show takes preference.

Shredded clothing - Being covered all over with wounds.

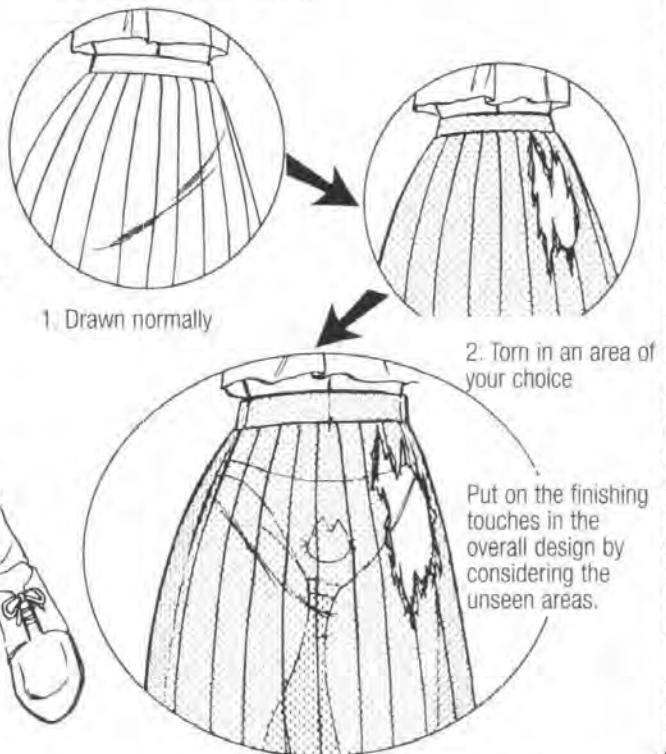


This type of tear has been made from being pulled away by a strong force.



Sharp lines are wounds from a sharp cutting instrument.

There are times when effects and items to serving the readers takes precedent to reality in manga when expressing tears in clothing.



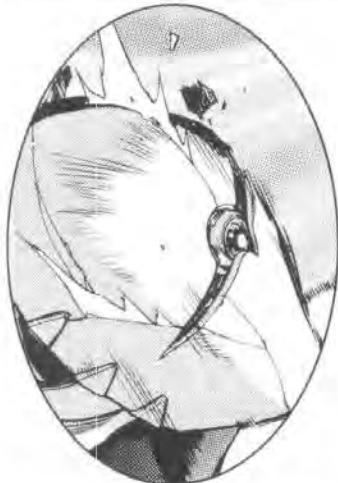
CHAPTER 4

LEARN FROM THE MASTERS: MANGA ARTIST CASE STUDY TECHNIQUES



HIIROO SANJOO (Hero Visit)

by Kazuaki Morita



The crack along the head is from the shock of the kick. The effect of the flash style emphasizes the shock further. The tips have been sharpened showing the very nature of the moment and the power. The theory for expressing the cracks is to use thinner lines than that used for the facial outline. This creates contrast.



The distinction made with the black ink in the fat and thin lines in the mechanical quality of the one-eyed lens brings out a sense of unevenness and solidity.



The clenched fist shown above creates a sense of exertion from the character which inadvertently oozes out from such detail.



The mightiness of a "cool" character may be shown through subtle acts implying self-composure rather than the physical attack itself

Make an effort to design enemy characters (who later will be beaten by the main character) in such a way that they possess enough "strangeness" so that they appear unbeatable by a normal person in battle. It just wouldn't work if they are too cool nor uncool. By doing so, you convey the main character's extraordinary strength. Take note of how the artist chose to give a very natural posture for the upper-body which separates it from the facial expression along with the kick. Moreover, the bent knees of the kicking leg drawn in combination with the slightly inclined upper-body convinces the viewer of the character's superhuman powers.

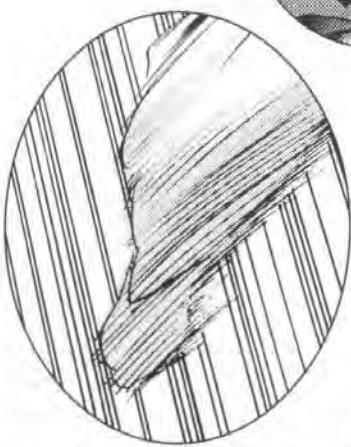


ICHIGEKI (One Shot)

by Miyoko Satomi



Drawing the kicking leg with oblique lines brings out the sensation of speed. Weight and powerful strength materialize by adding the hem of the slacks and the height of the shoe soles into the vision of the slanted effect lines.



Using oblique lines on selected points of the attacked character (right foot) helps create a dynamic picture which captures the moment.



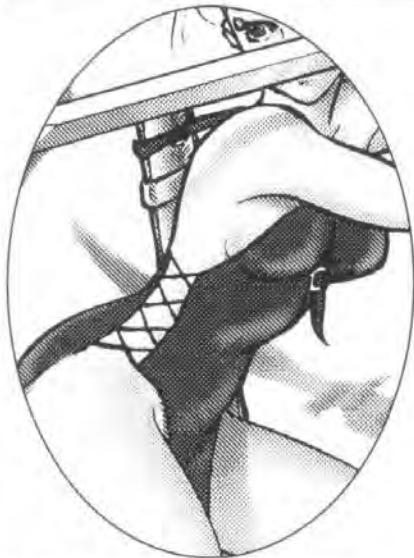
Wild powerlessness comes about when getting away from textbook fighting techniques

The main character is positioned at a 90-degree angle from the attacked character. While this is a standard high leg-knife kicking technique, the movement of both arms is original. When maintaining balance in the upper-body, the character simultaneously gets bigger leaving a powerful impression. The variations on the so-called forms of 'kenpo' and fighting techniques push the character's charming wildness into the spotlight. The flow of power when the kick is raised all the while keeping his sense of balance are part of the collectively calculated genesis of the effects in the aesthetics of this scene. In addition, the high-flying leg and the hit mark in the attacked-character's chest makes us imagine the moment prior to the the leg being raised. Moreover, at the same time, it brings out the powerlessness of the character in this given moment.



KURU!! (Come On!!)

by Takashi Nakagawa



Things like the shadow of the sword resting on the character's shoulder and the crossed strings on the side of the body express the delicate body lines of this female. The reality of the small details and the detailed artwork heap up a feeling of tension to the scene.



A raised leg with the heels of the sandals drawn ever so carefully. While simultaneously supporting the character's weight, it expresses the indication of the character's movement in this moment in time with a delicate feeling of stability.



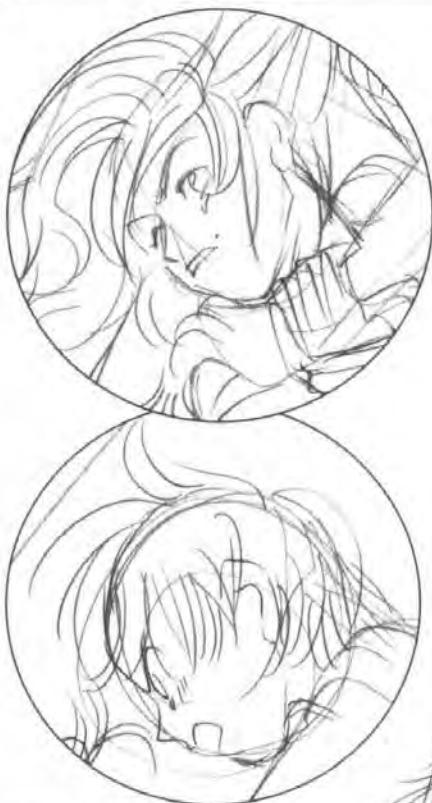
PC effects management has in due time become the main-current faction; however, the fundamentals lie in the design and composition.



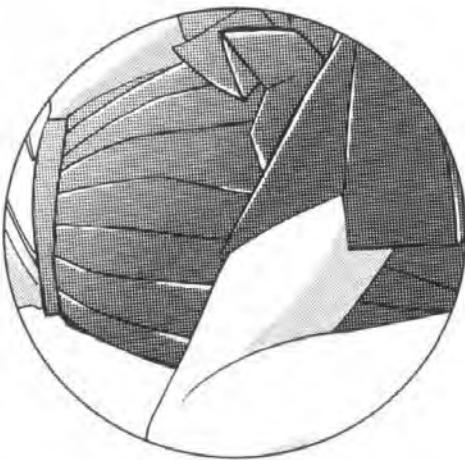
The quirkiness of PC effects comes from deformed characters and compositions

While bringing out the sense of tension and movement in the drawing above may look easy, this in fact requires highly advanced skills. The deformation was done starting with an image of a swirl with the heroine arranged in the center. Take note of how the artist had synchronized the swirling effect with the approaching enemies. This is a fine example of how having a clear vision enables one to create such marvelous enemy characters possessing sinister qualities. This type of layout urges one to stretch his/her imagination beyond ordinary boundaries.





Upon grasping hair growth together with how they naturally tend to flow, you can express movement by adding hair lines in opposing directions.



Even with thin legs, the muscle lines are well based on the frame of the body. The well-tailored fundamental drawing conveys a sense of weight and existence.

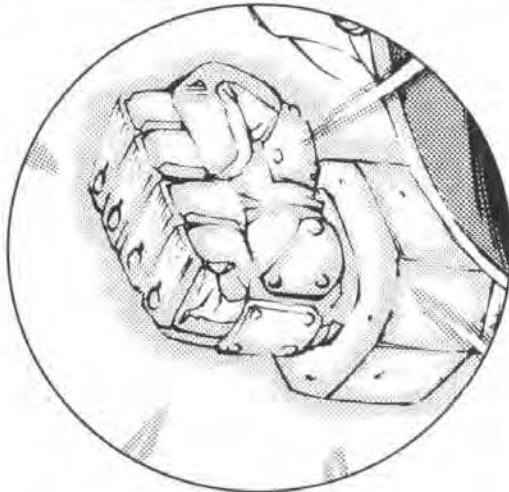
Incorporating contrast in a well-tailored drawing results in a dynamic picture

Observe the skirt of the girl on top. Notice how portions of it are tucked in between her legs while other parts straddle over the girl on the bottom. This contrast helps bring out the moment she mounts the other girl. Moreover, avoiding commercially effective 'panty shots' gives credibility to the struggle. In the meantime, a sense of existence is emphasized through casting shadows solely on the characters. The artist's choice in keeping everything but the skirts white creates an overall contrast with the dark, eerie background made through the use of a patting technique often used to create a dreamlike atmosphere. The contrast directed in this battle scene lies not so much in the physical force but in the psychological intensity.

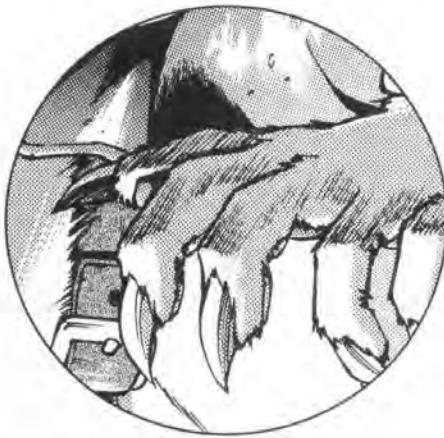


Fight!

by Takehiko Matsumoto



The fist which stores hot, shining energy radiates light. While interpretations vary as to whether the light is being stored or released, the fundamental color expressing light source is white. Keep the lines fine while scattering them around.



The sturdiness of the leather jacket is brought about by the use of clear, bold lines. Moreover, using black on the heavy side brings out its thickness and weight.



The Cohesion of Battle and Diffusion of Power Comes from the Clash of the Characters Placed Diagonally from One Another

The diagonal placement of the two opposing characters gives birth to an intensity gushing with fierceness in the center of the picture. While the character on the lower left twists his body in order to dodge the enemy's attack, his body simultaneously shifts in a right angle facing his opponent with his waist wound up, implying his readiness to deliver a terrific blow. Such knowledge and experience in the mechanism of throwing punches along with the skillful maneuvering of the body comes in handy when expressing realistic fight scenes. Notice how the shadows cast on the bodies through the use of tones unfold from the radiant fist of the young boy. The same applies to the lightning bolts as well as the background. By composing the power towards the center while visually directing the light at the lower left corner as the focal point, the illustration bestows a sense of three-dimensional activity.



PAIRUDORAIBAA (Pile-Driver)

by Kunichika Harada



The very initial rough design which was sent via fax. Despite this early stage, the composition already expresses the body weight, gravity, muscle, speed, as well as the crushing of the body.



Just prior to the finished work



Muscle & Weight, Speed & Gravity are Jammed into the Body.

One of the keys to creating intensity is contrasting shadows. While the first, finely drawn, vertical oblique lines are conscious of the direction and momentum of the drop, the second oblique lines used on the body itself, when combined with the white sections hit by light, brings the well-hardened bodies into relief. Moreover, the well-balanced drawing of the masked wrestler comes as a result of the artist fully incorporating both the visible (head, arm & shoulder, widely spread legs) and the invisible body parts (thick chest & rounded back). Such ability to take both seen and unseen parts into account results in the weight and thickness of the muscles to come alive. As for the dropped character, the key to expressing the moment his arms and legs relinquish power lies in the subtle angling of his joints. In conclusion, powerful compositions are achieved through combining the layer of individual viewpoints atop that which sees the two bodies as one whole unit.





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